All the News of the Play World

THE NEW YORK

DRAMATIC MIRROR

APRIL 1, 1916 PRICE TEN CENTS

CLEO MAYFIELD AND CECIL LEAN
In "The Blue Paradise"

Drama—Vaudeville—Motion Pictures

IN THE LIMELIGHT'S GLARE

Militarism as personified at the Winter Garden. These comely Kidds from Robinson Crusoe's isle foolishly believe that hearts are always won at the point of a pistol

White, N. Y.

Chicago thinks "Jane O'Day from Broadway" a most appropriate vehicle for the popular and effervescent Blanche Ring

White, N. Y.

Curtis Cooksey as the bluff rangeman, Comanche Jack in "The Heart of Wetona" has a heap, big joke to tell Lenore Ulrich whom he knows as the Indian maiden, Wetona

White, N. Y.

Grace George gives up the hopeless task in "Major Barbara" of conforming her cannon-making father to her religious principles, preferring, for the present, to bring about "Captain Brassbound's Conversion"

White, N. Y.

Who ever heard of a lucky policeman? Tom McNaughton as Officer No. 13 of the Nice, France, constabulary has no friends in "Pom-Pom" save the little pickpocket, Pom-Pom herself

White, N. Y.

With Julia Sanderson as a recruiting officer, young men of Bomsk, Russia, in "Sybil" naturally find it very easy to go to war

THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JANUARY 4 1879

VOLUME LXXV NEW YORK, SATURDAY, APRIL 1, 1916 No. 1945

MISSION OF THE CONSCIENTIOUS ACTOR

BY DR. FELIX ADLER

[The graduating exercises of the thirty-second year of the American Academy of Dramatic Arts were held Monday afternoon, March 20, at the Lyceum Theater. The guests of honor and speakers of the occasion were Dr. Felix Adler and Mr. Winchell Smith. Diplomas were awarded to the thirty-one members of the graduating class. Dr. Adler spoke to the students in part as follows.—ED.]

ONE cannot think of you without reference to the situation of the theater, of the art you represent; and the impression of the public that the theater is being partly undermined by the moving pictures, that the six hundred million attendances in one year in this country at movie shows mean the sapping of the foundations of the stage; on the other hand there is this impression—that commercialism has laid its iron hand on the theater, and is squeezing the heart out of it. So I say, in the voice of the public, "Shall we look with compassion upon these youngsters; shall we deplore their infatuation? And if not, what is to be their future?" Evidently the art is in a transitional stage. Of course, I am a good deal of an optimist by nature, and I have got as much out of your particular art, abroad and in this country, as of anything else, and some of the most shining spots in my memory are occupied by the figures of great artists. I have learned to look upon the theater, if you please, as the "house of the interpreter"—the interpreter of life—so I cannot share the pessimism of those who think your art is a declining art and that its days are numbered.

* * * *

There are three things I want to mention, and the first is that you must have faith—you can never do anything in life unless you have a great faith in the thing you are doing. Most of the people who fail in their careers may be divided into two classes: those who have no aptitude for their work, the work which they undertake, and those who have no really great faith in the things they are doing. If you are an artist, you must build up in yourself an explicit conception of the reasons why you think greatly of the dramatic art. In other words, you must think of the art as a great function which you are serving to society. It is not merely an opportunity for you to gradually obtain a considerable salary; you must think of it in the light of a service. Your art, like all the fine arts, has this service to perform. This social service is useful in the great sense by introducing an element of moderation and restraint into life. Its function is to create a taste for harmonious relations, and thus to predispose men to seek and delight in harmonious relations between themselves.

Dramatic art is esteemed the greatest of the arts, not only because it is an epitome of them all, but because it has for its subject matter man in action—and man in action is at his greatest.

So that the first thing that I would suggest to you is, if you wish to be versed in your art, if you wish to help us, if you wish to pass through this transition period in which the theater finds itself; if you wish to be the preserver of a great tradition—for the greatest poets have put into your art the drama, their best treasure—if you wish to be the preservers of this great tradition, do not think of yourself merely as players, but build up in yourself the great conception of your art and what it is to mean for mankind. It is not only the giving of pleasure.

MAXIMS BY DR. FELIX ADLER

You can never do anything in life unless you have a great faith in the thing you are doing.

Dramatic art is esteemed the greatest of the arts because it is an epitome of them all.

Do not think of yourself merely as players, but build up in yourself the great conception of your art and what it is to mean for mankind.

Have faith in the public.

Make your art the means of becoming cultivated men and women.

No one can express what he does not possess.

You cannot be a genuine artist unless you are a cultivated man and woman.

Taken in the right way I should be disposed to hold that impersonation can be made a positive aid to the development of personality rather than a hindrance to it.

The torch of dramatic art is smoking, and as some erroneously believe, is near its extinction.

There is nothing we need so much in this hasty life in America as moderation and restraint.

* * * *

The second point I would suggest to you is to have faith in the public. Remember that people often put up with the second-rate or third-rate, but that they appreciate the first-rate when they get it. Remember that your public is teachable, and never descend, out of respect for them and out of respect for yourself, to offer them less than the very best you are capable of. We are living in a period in which the great multitude of the intellectually unwashed, if you will pardon that expression, are invading the realms of literature and art, and a temporary deterioration of taste is in consequence unavoidable. In the long run, there will be built up a broader constituency of those who have been trained to distinguish between tinsel and gold.

Make your art the means of becoming cultivated men and women. One can be a true inmate of the household of the interpreter only by being thoroughly and profoundly versed in human history, biography and literature, and to some extent even science. No one can express what he does not possess. You cannot be a genuine artist unless you are a cultivated man or woman. The difference between the mimic and the actor is just this: that the mimic is on the outside of the character, and sees the external side, the facial expression, the gait, the gesture, perhaps sees with great keenness, but he sees from the outside. The actor—the artist—takes his station in the inner man. He sees the character from within; he divines the deeper springs of motive, that gift of interpreting the inner mind. That is only possible, aside from the supreme genius who has it by intuition, if you learn to interpret human nature by social intercourse and make a study of human nature as it has manifested itself in history, in biography and in literature. We will never have great actors in this country until we have men and women to whom their art is sacred, and see it in its great social function, and who are broad minded, deep students of human nature with cultivated minds.

* * * *

Finally, may I allude to a misgiving that touches the ethical side of your vocation? It has been held by some that the habit of impersonation is unfavorable to the formation of personality, that it tends to disintegrate the inner man, and that in particular the assumption of the evil roles cannot but leave a taint. Goethe, who was himself a great playwright, in "Wilhelm Meister," banished the actor from his ideal society. This danger of habitual make-believe, and of the dispersion of selfhood, is not perhaps to be lightly dismissed. But taken in the right way, I should be disposed to hold that impersonation can be made a positive aid to the development of personality rather than a hindrance to it—for the reason that it may be used to make the knowledge of one's self more explicit by contrast with the other selves with which the actor temporarily invests himself, and that the representation of an evil role may be made the means of externalizing and thus expurgating analogous propensities to evil, which in their incipient state exist in all men.

It is not then with apprehension, though not without solicitude, that we see you at this time enter upon your career. The torch of dramatic art is smoking, and as some erroneously believe, is near its extinction. May you kindle it afresh, and help to pass it on, a pure and shining light, to your successors.

MADAME CRITIC

IT was a great night, the opening of "The King of Nowhere," and temptation was rife, even for the most ardent students of Shakespeare, to choose attendance at the new play rather than "The Merry Wives of Windsor," although the latter offered a splendid cast and an assured magnificent production. This temptation was strong because of the twin-star attraction, the Tellegens, Lou and Geraldine. Every one knew, of course, that *Mr.* Tellegen was bound to be present, and that the person who gambled on a notion that *Mrs.* Tellegen would *not* be present would lose his money on the wager. When the time for roll call of critics came, about half the roster might be seen ranged along the aisle. They wore a most composed look, as if certain that the Tellegen family would not let the evening pass without some little bit of thoroughly entertaining money's worth bit of stage business, given generously to an audience hungry for a new sensation on a first night.

And not a soul was disappointed. We were put in the mood of romance from the time the curtain rose, and we made the acquaintance of Sidney Greenstreet as Henry VIII. What a jolly soul was King Henry! And how well he would have fitted in the life of our Gay White Way to-day. Henry was born several centuries too soon. According to the way Mr. Greenstreet presented him, he would have cut a splendid figure in our best cafés that stay open at late hours. Everybody liked him and felt glad whenever he came on the stage, for he knew how to make us laugh.

Then came the picturesque, romantic Lou-Tellegen. We have seen him in a number of roles now, but never has he looked so handsome, so inspirational, as in his latest costume with bared breast, his long hair dyed black, but wonderfully becoming, and his ragged costume. He was truly a figure to inspire an artist.

* * * *

The audience had hardly recovered from the shock that he had turned his blond locks black, when the whisper ran about that Mrs. Tellegen was in a box. Then came another shock. The beautiful prima donna was wearing her hair powdered. "Why is that?" ran the query, but no one could give a satisfactory answer. It was most becoming, and the feminine portion of the audience began a discussion as to rumors of fashion's hints from Paris in regard to hair dressing. Could it be possible that powdered hair was "the latest," or was the dauntless Geraldine following a sudden whim, or endeavoring to fix a style? No one seemed capable of solving the mystery.

You should have heard the gasp of delight which went up to the roof at the sight of Mr. and Mrs. Tellegen taking a curtain call together, hand in hand, and when the impulsive prima donna reached up and threw both arms around her husband's neck and kissed him squarely on the mouth, on-lookers felt more than repaid for being present. No one could possibly have foretold so tremendous a moment, and the audience went wild with joy.

"How they love each other!" sighed a romantic maiden.

"Clever bit of stage business!" commented her cynical escort.

And so between this Scylla and Charybdis of opinion the decision rested. However, it was a charming incident, and more than the public had dared hope for as an illustration of the domestic happiness of two of its stage favorites.

The next day all the rest of New York was bemoaning the fact that it couldn't have been present.

"If we had only known about that kiss!" As many went who could gain admittance the next evening, hoping, alas, against hope.

* * * *

Frank Wilstach was host at an elaborate dinner given recently at Castles in the Air, atop the Forty-fourth Street Theater. I was one of the fortunate guests called upon to do justice to a meal that for toothsomeness would lure some of the dead Romans back. Monsieur C. Pierre had put his clever wits to work, with the result that Mr. Wilstach could offer his guests some surprises, and that is saying a great deal in this town, where new dishes, like new plays, are not always sure to please. Strange to say, that was my first dinner at Castles in the Air, but it is not going to be my last. I rather like the idea of eating as I watch dainty little Gladys Lamb and her partners gliding over the ice to the accompaniment of seductive waltz strains. You can dance, too, if you like. Frank Wilstach was almost persuaded to show us how light and fantastic he could make a one-step, but at the last moment his nerve failed him. He is very much interested in similes these days, and maybe the idea came to him that some of the onlookers might say in simile form, "Frank Wilstach dances like ——" (Fill out the blank by consulting Wilstach's collection of Similes.)

Among the guests was Mr. Clinton T. Brainard, the president of the McClure Newspaper Syndicate, owner of the Washington *Herald*, and goodness only knows what else. Now, Mr. Brainard impressed me as a very delightful man, who knows a great deal about literature, both dead and alive, and I feared he would feel inspired, as is so often the case with men of big brain, to entertain us from his vast storeroom of knowledge. I knew very well that I could profit thereby, but after Pierre's master-menu, felt in too amiable a mood to be instructed. However, Mr. Brainard did not mention the classics, except casually, but very humanly asked in modest tones for three lumps of sugar. While these were being brought he informed us that he had spent three years of his life in India and had acquired considerable Indian magic. Then he proceeded to do one trick after another with sugar and cards, until he had us spell-bound, and time flew. The supper crowd came in, and still we sat there. Just at the right moment for a dramatic climax, Mr. Wilstach reached out one long, capable, Indiana arm and took the cards. "Although from India-na, I haven't been in India," he apologized, "but there's a little place down on Sixth Avenue where they teach you a few tricks—for a consideration."

And he proceeded to conceal and find your favorite card with an ease that made the ladies in the party gasp with admiration. "Some card sharp, as well as some press agent, and some similist," was the verdict.

* * * *

I received such an interesting letter the other day from a young lady living in Pennsylvania that I am going to let you enjoy her comments on our plays. It is really refreshing to get the viewpoint of one who is not an Islander, but sees us from the distance, and so frankly expresses her opinions. She writes:

"If you, Madame Critic, will kindly pardon me for taking up this much of your time, I'd like to write you this letter. I don't exactly know why I am bothering you with anything like this. You may, of course, use your own pleasure in the matter of replying. But I hope you will send an answer, for I want it to put with my collection of autographs.

"I am a regular reader of THE DRAMATIC MIRROR (also of *Green Book*), and keep these magazines for reference—have done so for years. This way I manage to keep sort of up-to-date—theatrically, even when so far back in the country as this is! I read your articles every week, and to say that I enjoy them is putting it very mildly. I read them over and over. (I have often thought of writing to tell you how much we enjoy your columns.) By reading your comments regularly, when I go to New York (*once* each season) I *almost* know just what I want to see. For example, your recent remarks concerning Palace Theater made me decide that that must be the vaudeville to attend—and on our visit to New York last month it proved to be.

"It is of our last visit to New York that I wish to write. Some friends, my brother and myself, spent a number of days just doing theaters—my brother and I were there just ten days, and saw fifteen *regular* attractions, two Palace bills, and a Sunday concert at Hippodrome.

"The first play we went to see was 'The Great Lover,' and we were afraid that was *too good*—to start with. My brother (he is a senior in law school, but left school to indulge in this annual spree of the theaters) said: 'I'm afraid the plays that are to follow on our list will be shown up by this. This should have come last.'

"But we saw many other things that we liked as well. 'The Boomerang' was perfect. We enjoyed every minute of that, and I can't begin to say how much we enjoyed Mrs. Fiske as 'Erstwhile Susan.' Personally, I considered Mrs. Fiske the bright particular treat of this New York visit. Am glad to say that I was able to advise some of my friends, who were in New York when we were, to go to see Mrs. Fiske. They went, too, and enjoyed the evening much as we had. It has been a pleasure to us to have this play to 'talk over' since we're home.

"'Sybil' was excellent. Heretofore I had thought 'Chin Chin' the best of all musical plays, but I must say that I enjoyed 'Sybil' as much. Mr. Joseph Cawthorne was great.

"We liked 'Common Clay.' Miss Jane Cowl was, of course, wonderful. Mr. Mason was out of the cast Saturday, Feb. 26. Would it be possible for you to tell me who played in his place that afternoon?

"Miss Elsie Ferguson, my *very* favorite actress, certainly did not have a very interesting play. (Between the acts I remembered 'Outcast,' 'Strange Woman,' 'Pierre of Plains,' and *even* '*Ambition*.') Cohan's 1916 Revue was great. That alone was worth the trip to New York. Mr. Richard Carle was 100 per cent. good, while Mr. Charles Winninger almost took our breath—the Ditrichstein impersonation was wonderful.

"We saw Maude Adams in 'Little Minister.' We had never seen Miss Adams in this play.

"'Our Mrs. McChesney' proved to be a wee bit disappointing—but we enjoyed it nevertheless. (We *always* see Ethel Barrymore.)

"'Hip, Hip, Hooray!' was '*some show*!' We were delighted with this big attraction. No one should visit New York and miss seeing the charming skater, Charlotte.

"Miss Kathlene MacDonald in 'Pride of Race,' was wonderful. We agreed that the start of 'Pride of Race' was a very queer one, but real interest certainly developed with the appearances of Miss MacDonald and Mr. Hilliard. We all had so much to say in praise of Miss MacDonald that my brother finally was moved to voice his opinion. He said: 'Well, I think Robert Hilliard was excellent, too.' (and of course we agreed).

"Al Jolson was good in 'Robinson Crusoe, Jr.' 'Unchastened Woman' was a *real* treat. The star was delightful. 'Fair and Warmer' was great. The company was perfect and the play as good as they come in that style. Miss Madge Kennedy, Miss Janet Beecher, and Mr. Cumberland surely were fine in this.

"Enjoyed 'Potash and Perlmutter,' too. Miss Adele Rowland and the Dolly Sisters, in vaudeville, we had the pleasure of seeing, too.

"Altogether we saw much to praise, and little to find fault with. I was just sorry that we couldn't see *all* of the good plays. (I, for one, am not much in fear of 'the movies.')

"This has all been written down rather quickly (that's an excuse), though I'm hoping nothing will be so *far* off.

"If you reply to this, you need not waste *much* time on me—just be kind enough to tell me about the 'Common Clay' matinee of Feb. 26, I'll be grateful for that much—autographed.

"If you've read all of this, Madame Critic, you've been very patient."

MARIE B. SCHRADER.

I WILL have theaters, for the stage is capable of no small influence. Dramatic Poesy, which has the theater for its world, would be of excellent use if well directed. It is as history made visible; for it represents actions as if they were present, whereas history represents them as past. And though in modern states play-acting is esteemed but a toy, except when it is too satirical and biting; yet among the ancients it is used as a means of educating men's minds to virtue. Nay, it has been regarded by learned men and great philosophers as a kind of musician's bow by which men's minds may be played upon. And certainly it is most true and one of the great secrets of nature, that the minds of men are more open to impressions and affections when they are gathered together than when they are alone.

LOU TELLEGEN AS THE CELTIC KNIGHT, GODRED, IN "A KING FROM NOWHERE," IS INDIFFERENT TO THE DEVOTION OF OLIVE TELL, WHO PORTRAYS LADY MARGARET SILCHESTER.

Personal

BARKER.—Granville Barker, the English producer, has returned to America and is planning to present again on tour his series of lectures pertaining to the drama. Mr. Barker's wife, Lillah McCarthy is at present in London.

COOK-HANSON.—Broadway learned last week of the engagement of Charles Emerson Cook, widely known press representative, and Gladys Hanson, the actress. The couple are to be married this Spring. Mr. Cook is at present conducting an elaborate publicity bureau which bears his name, and which is located in the Aeolian Building. Miss Hanson is now playing a motion picture engagement.

HARDING.—Lyn Harding, the English actor who fills the role of the King in "Henry the Eighth" at the New Amsterdam Theater, has taken part in all of Sir Herbert Tree's Shakespearean festivals with one exception, and on that occasion Arthur Bourchier

GERTRUDE DALLAS,
Who Plays with Charm a Leading Part in "Pay Day."

undertook the parts usually associated with Harding's name at His Majesty's Theater in London. It is said that no one is more pleased over Mr. Harding's success as bluff King Hal than Sir Herbert himself.

ELVERSON.—Miss Earle Elverson (Mrs. James P. Houston) who was taken to the German Hospital on March 13th to undergo an operation, is recovering rapidly and expects to be back on Broadway in a few weeks. Miss Elverson's last engagement was with Madame Petrova in "The Revolt."

FRASER.—Robert Fraser will sail for England in a few days to play the principal role in the London production of "The Show Shop." Mr. Fraser has recently been appearing in motion pictures.

ORDYNSKY.—The entire production of "The Merry Wives of Windsor," we are told, was made under the personal direction of Richard Ordynski. In the absence of James K. Hackett, who was unable to be present at any of the rehearsals, Mr. Ordynski assumed charge and, co-operating with Joseph Urban, worked out the revival. Mr. Ordynski first came to the attention of Broadway when he supervised Winthrop Ames's production of "Sumurun" at the Casino some seasons ago. Last Fall he directed the condensation of "Sumurun," as presented by Gertrude Hoffman in vaudeville. For three weeks, too, he played the role of the hunchback. Recently he has been assisting Mme. Pavlowa. He has been associated with Mr. Hackett since the Shakespearean season was launched at the Criterion Theater.

ROGERS.—Ferne Rogers, who has been singing the prima donna role in "The Princess Pat" on tour, is to play an extensive concert engagement. Hans Kronold, 'cellist, will be her associate. Late in the summer she will appear in a new musical play.

ROBINS.—Edward H. Robins, leading man in "Erstwhile Susan," has been the recipient of many good offers this season on the strength of his performance as the lawyer in Mrs. Fiske's offering. Mr. Robins has already signed a contract to appear under A. Woods' management next year, and will, at the conclusion of the run of "Erstwhile Susan," present the Robins Players in a season of summer stock at the Alexandra Theater in Toronto. In addition to producing some twenty odd different successes of this and

KHYVA ST. ALBANS ACTRESS

Mirror Representative Has Talk With Young Woman Who Made Debut as Juliet—To Appear in Modern Play.

When theatrical statisticians set to work in June to record the productions of the season of 1915-16 they will appropriately give considerable of their attention to Shakespeare. But will they be as accurate as they are comprehensive? Will they give precedence in their summary to this and that production? Will they, for instance, declare that the David Chanler production of "Romeo and Juliet" was the first Shakespearean presentation of the season and that it excelled in many respects the productions of the tragedy of the past few years?

As I remember, it was practically the only theatrical event of Thanksgiving week. I remember also that I was anxious to witness the debut of an unknown actress in the role of Juliet. So I sallied forth to the Forty-fourth Street Theater. The orchestra was not at all crowded. Soon there came upon the stage a slender, young woman with an easy manner, and who spoke two or three words in a natural tone. I was surprised at the phenomenon and waited to see what she would do or say next. When the curtain fell at the end of the first act I was ready to acknowledge that here was a young woman of talent and charm.

I consulted my programme. Khyva St. Albans. The name meant nothing to me. I questioned a reliable Rialto oracle. He replied deprecatingly that she was an amateur who was developing herself into a professional star. He could not bring himself, he added cynically, to regard with any particular sympathy such an ambition. I pointed out the courage of the young woman who, without experience, dared to brave the storms of metropolitan criticism. He rejoined that it was more than courage—it was downright foolhardiness. However, he admired her and hoped for her success.

Since then I have had occasion to meet Miss St. Albans who, by the way, is the daughter of Oscar Saenger, the operatic coach—and I find my first impressions correct. She is easy and natural—naturalness, of course, demands applause from the most discerning, but it frequently ends by provoking disapproval. It struck me curiously that it is not only Miss St. Albans's great peculiarity, it is perhaps her fault. She is absolutely too natural. There was no affectation about her, no "grand manner," so frequently encountered in young actresses who have risen to the top too rapidly. She was as much at ease as Kyssa St. Albans as she had been as Juliet of the house of Capulet. You longed for a personality somewhat unreal, somewhat out of focus—just as in her portrayal of Juliet you longed for a characterization that eliminated all touches of natural awkwardness, for a heroine who you had been taught to believe was the personification of grace.

I talked with Miss St. Albans upon a number of topics, from the war to the Shakespeare tercentenary, and I found that she possesses an exquisite taste, a refined intellectuality. She has almost a story-book idealization of life. She makes all things common and inferior seem unreal to her; whatever she looks upon becomes in her eyes refined and elevated. She refuses to subscribe to the theory that Shakespeare, were he to be reincarnated in America, could appeal to only a small part of our population.

"There is too much of the human note in Shakespeare," she said, "—or if Bacon be he (you know, at heart I'm a Baconian), to allow him ever to pass unappreciated. His characters are not merely stage pictures—they are real men and women. I believe that the Bard's unpopularity is due not to the Bard himself, but to the method of teaching him. Before we are scarcely out of swaddling clothes we are forced to study and analyze him. Our minds have not developed to a point where we are able to appreciate him, but, nevertheless, we must ponder and pore over him until he actually becomes a bugaboo. No wonder that by the time we are dismissed from school forever, we begin to see in Shakespeare something designed to harass inoffensive children."

She told me of the rise of her histrionic ambition and of the course of training through which she moved from private theatricals to a position on the professional stage.

"It was while attending Wagner's operas that I first felt the need of expressing myself theatrically. I remember that I wanted to play the part of Brunhilde; and that were I ever given the chance I would make her more of a superwoman. I would clothe her with some sort of chemical substance whereby she would be able to ride through the flames triumphant and unscorched. Brunhilde was long my ideal. And since the stage possesses the power of realizing the creatures of the imagination as no other art does, I simply had to become an actress. I would realize Brunhilde.

"I had the advantage of a wide acquaintanceship with talented folk and of extensive traveling throughout Europe where I was able to witness the best in dramatic art. My stage aspirations, however, did not assume concrete form until recently. In the Summer of 1914 I was in Germany. Arrangements were being made for me to play Juliet in Berlin. Then the war broke out and my plans came to nought. Returning to America, I was given the opportunity of playing leading roles in the outdoor productions of Mrs. Maclowell. I appeared in many of Ruth Sawyer's dramas, among them "Where the Road Ends" and "The Lost Piper" and in A. J. Burrs "Daughters of Kings" and "Light of Other Days."

Miss St. Albans possesses the true gifts of acting—those which scarcely need cultivation, only direction—only restraint, only development, which transcend all effects of culture, all results of art. By attending to the one she is just to the other. A voice capable of wide expression, a splendid elocution, and a certain statuesque majesty eminently endow her for classic roles.

For the present, however, she is to confine herself to modern parts. "Though I love the classic drama," she remarked, "I feel that modern life presents a better opportunity to portray emotions common to humanity. Then, too, every player should know a

EDWARD H. ROBINS,
Who Plays a Resourceful Lawyer in "Erstwhile Susan."

wide range of characters, and should not follow the popular American idea of playing roles of one sort only."

Miss St. Albans would not tell me the name of the new play. But she did go so far as to state that rehearsals would shortly begin and that the opening performance would probably be given in Chicago.

L. R. H.

last season, he will also play the leading roles. Some of the attractions which he will present are: "Kick In," "Under Cover," "Inside the Lines," "The Lie," "Young America," "Under Fire," and "Back Home."

WARWICK.—Robert Warwick is playing the role of Captain Brassbound in Grace George's production of "Captain Brassbound's Conversion." It is his first appearance on the speaking stage since the Frohman-Belasco production of "A Celebrated Case."

WYNDHAM-MOORE.—Sir Charles Wyndham, the English actor-manager, and Mary Moore, who has been associated with him in theater management for some years, were married in London on March 21. The first Lady Wyndham died on Jan. 12 last. Sir Charles, who is 70 years old, came to this country at the beginning of the civil war, and served as a surgeon in the Union Army. At the end of his enlistment he adopted the stage for his profession, playing in the company of John Wilkes Booth. After the war he returned to London and made his first appearance there in 1866. In 1896 he celebrated his twentieth year as manager of the Criterion Theater in London and three years later built both the New Theater and Wyndham's Theater. He was knighted in 1902.

Miss Moore is the widow of James Albery, a British dramatist. She made her first stage appearance in 1885.

WOOD.—Peggy Wood, who, since the closing of "Young America," has been resting at her home in Northport, L. I., will shortly begin a special four weeks engagement in a musical stock company in Waterbury, Conn., appearing in such pieces as "Naughty Marietta," "The Firefly" and "The Mad-cap Duchess." Miss Wood has been re-engaged by Cohan and Harris for a new production next season.

ESTABLISHED JANUARY 4, 1879

THE NEW YORK
DRAMATIC MIRROR

1493-1505 BROADWAY, NEW YORK

Telephone—Bryant 8360-8361. Registered Cable Address—"Dramirror"

Published Every Wednesday in New York. Entered at the Post Office as Second Class Matter

THE DRAMATIC MIRROR COMPANY

FREDERICK F. SCHRADER, President and Editor
LYMAN O. FISKE, Secretary and Manager

SUBSCRIPTIONS

One year, $2.50; six months, $1.25; three months, 65c. Foreign subscription, one year, $4.00; Canadian, $3.50, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall Co., Carlton and Regent Streets, and Daw's Agency, 17 Green Street, Charing Cross Road, Australasia News Co., Sydney and Melbourne, Australia. The Trade supplied by all News Companies.

ADVERTISEMENTS

Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

"'The Mirror,' the Representative Dramatic Journal of America."—*London Pelican.*
Our Authoritative Contemporary, "The Dramatic Mirror."—*New York Life*

OLD CLOWN'S FUNERAL

IT wasn't the regulation funeral—that of SLIVERS, the dead clown, whose body lay in an undertaker's chapel in New York the other day. None of us knew him by the name his father and mother bore, OAKLEY. To the children of this generation, to the meridian line, and those in the afternoon retreat, he was SLIVERS. His death is a bit of ancient history now, as they say in the morning newspaper offices about any incident that is twelve hours off the press.

Maybe there was a woman in the case, as one of the stories had it. Of all men in the world to yield quickly to the tender touch, clowns come first. Everybody who marries does so with the hallucination that the life is all "among the roses, where the butterfly reposes." And the outlook appeals to the man whose business is to make merry. And if SLIVERS loved the girl and she failed to encourage his yearnings, it was natural that one of his nature should brood about it. It is only a short step between smile and tear with all of us, but to the merry-maker who suddenly wakes up to the pitiful fact that the woman he loves does not love him, comes a new phase of human existence.

But we started to write about SLIVERS'S funeral. It was different, as it should have been. The people who were there had known him. Their lives ran in the same channel—and that makes many akin. Some of them had been with him on the tanbark. GEORGE BICKEL was there. He and SLIVERS had made the clown band of the FOREPAUGH & SELLS BROS. Circus—the band that all the people in Madison Square Garden saw, no matter what acts were going on in the three rings and on the platforms. ALECK SEABERT and STEPHE and AL MIACO, all clowns, the latter once a rider, but afterward a clown, not because he couldn't ride—gracious, how he could!—but a clown because he said he had rather please the children. And then there were managers, and exalted rulers of the B. P. O. E., and others. And not far from the coffin sat SLIVERS'S daughter, 13 years old, and beside her Mrs. JOSEPHINE DEMOTT ROBINSON, one time an equestrienne queen of the arena.

And the sermon—it wasn't that—was what it should have been. "He never made anybody cry," said the minister, looking at SLIVERS'S face. "Preachers," he added, "and doctors and dentists and many others make you cry, but SLIVERS never did."

They say—some who were there—that the old clowns who were present smiled at the words. They appreciated the worth of the tribute. None could have been more appropriate. They say—those who were there—that not a sigh was heard in the chapel, and when they laid the dead MOMUS beside the grave of his wife in Mount Olivet, nobody cried. Tears had no place in SLIVER'S life. They would have been a mockery at his grave.

Good and everlasting morning, SLIVERS!

REBUKING THE AIMLESS

Editor DRAMATIC MIRROR:

SIR.—Despite your most urgent article, clear statements of facts and appeal, there turned out a bare half-dozen actors and but one lone female attending the Actors' Equity Association meeting, which was arranged for in Los Angeles, in a most comfortable, well-lighted theater, the Gamut Club hall! It seems a pity that actors who are now working in pictures should consider the future of the stage a thing of the past, and permit such gross indifference and negligence to master them. The days for pictures as the only means of livelihood for the actor and actress is fast nearing the end. That there will always be pictures, goes without saying, but the state of things to-day points directly to the return of stage plays. Those who neglect to join the Actors' Equity Association are making a big mistake; those who are now members make as great a one when allowing such important matters as covered by this last meeting to go into innocuous desuetude.

There has always been need of a form of contract that would protect the actor. When a few men will openly declare that "it's a good thing, but I will not adopt it till I am forced to," the time has fully arrived when they should be made to see their error. No honest, fair-minded man will, or has refused to, adopt the Actors' Equity Association's contract.

The mere fact of a misprint in the hour, or time of day, need be no excuse for the remaining away or attending other functions. Those who have at heart the interest not only of their own affairs, but those of their brothers in the profession owe it to themselves to show some interest, take the matter up intelligently, look it squarely in the face and "lend a hand."

I have heard offered as an excuse for not paying the dues of $5 per year: "I may never return to the stage!" Selfish. The man who fears his present "job" is so shaky that he dare not show interest in the Actors' Equity Association may never have a chance to "return to the stage." Such are too weak-kneed to be of much use anywhere. Besides its easier to make motions than it is to talk!

Of course we must affiliate with the American Federation of Labor, for, as the acting secretary for the Los Angeles meeting said, *after* adjournment: "If we must show our teeth, we must, if that is the only way to get our rights." Those who received the official organ, *Equity*, cannot help but concur with all that has been so far presented. There is not a more broad-minded lot of people than professional people, and those of the stage particularly. Why they hang back, refuse to listen, to attend meetings, and even to join the Association is beyond many of us to understand. Those who joined before this matter of the American Federation of Labor came up are fortunate from a monetary standpoint, yet the increase of dues makes it possible to do all that we wish done. Why do anything half way?

Arguing with an actor of ability, he said in reply to the statement that certain lawyers in all cities stood ready to help the actor who had a claim or a grievance: "Yes, just that fact of selecting a lawyer and forcing the issue puts one on the black list. The only redress in order to get another 'job' is to change one's name—they will down your every opportunity. I'll take my medicine if I am unable to collect peacefully." Of course, that is narrow, and he needs to attend a meeting and learn something about facts that exist to-day. The greatest mistake is to believe the stage extinct.

Sincerely yours,
CORA DREW.

314 SOUTH OLIVE STREET,
Los Angeles, March 11.

REPLIES TO X. Y. Z.

Editor DRAMATIC MIRROR:

SIR.—X. Y. Z.'s apology for being a slacker is hardly worth its being noticed.

EXCUSE-ACCUSE! Why try to abuse the men of a country that is sheltering him from danger? Why not keep silent?

If he has women belonging to him in England (let us hope he has not), who is defending them? *His countrymen?* YES. Would he fight for America if called on? NO. A slacker is a slacker always. The *end of everything* is X. Y. Z.—a perfectly legitimate "nom de plume" for this save-your-hide and keep-your-job-careful Englishman. I have seven of my family fighting at the front, and I am fighting for a living, too; but then of course, there are others not X. Y. Z.'s.

CARRIE LEE STOYLE.

New York, March 15.

THE MIRROR SAVES LIFE

Editor DRAMATIC MIRROR:

SCHADOWSTR. 8, BERLIN, Feb. 10, 1916.—Hello everybody. Greetings from a war movie man. I have just returned from two months in Serbia. I nearly froze and starved to death, but I got some films of the scrap down there which will knock your eye out. Life would not be livable over here without THE DRAMATIC MIRROR.

A. K. DAWSON,
Amer. Correspondent Film Co.

BOOK NOTE

CLOUDED AMBER is the title of a novel published by Richard G. Badger, Boston, in which Patience Warren, in reality Mrs. A. W. Kelsey, tells the story of a young woman who accidentally meets a successful theatrical manager and an old actress who practically adopts her and thereafter plays the part of a guardian angel. The latter is a portrait of the late Mrs. Gilbert, and is well drawn in grateful memory of a splendid character of the stage. As Mrs. Leffingwell she is the triumph of the story. The novel is an impersonal account of the career of a young woman who as a child acts the part of Juliet in St. Anne de Beaupre, Canada, and in the end attains a high rank in her profession and inspires her audiences with enthusiasm in the same role, thanks to the example and never-failing wisdom of Mrs. Leffingwell. An interesting sketch of the author and her book appears in the February number of the *Book News Monthly*.

DEATHS

LOTHIAN.—Napier Lothian, eighty years old, for forty years musical director of the Boston Theater and previously a leader of orchestras in New York and San Francisco, dropped dead in a theater in Boston March 18.

ALDRICH.—Timothy Goldsmith Aldrich, a vaudeville agent and well known in theatrical circles, died March 11, at his home, 1500 Flatbush Avenue, Brooklyn, aged fifty-five years.

MAURICE.—Sister Mary Lumen (Elinor Maurice), daughter of William W. and Mary Maurice, died March 1, at Lancaster, Pa. Interment took place in Holy Cross Cemetery, Notre Dame, Ind.

HAVERLY.—William J. Haverly, formerly stage carpenter for the old Park Theater and the Montauk Theater, in Brooklyn, died in St. Mary's Hospital on Sunday, March 21.

DOBBS.—Brainard Dobbs, well known throughout New England as a theatrical manager, died March 22 at his home in Bridgeport, Conn., aged fifty-five. He had managed theaters in Grand Rapids, Mich.; Cohoes, N. Y.; New York city and Bridgeport.

ROBB.—Mary Robb, wife of John A. Robb, an actor now playing with Fred Thomas and company on the Sullivan and Considine Circuit, died Saturday, March 11, at St. Vincent's Hospital, Portland, Me., after an illness of a few days.

GUARD.—A. Sulley Guard, character man of the Thanhouser company, was almost instantly killed in an automobile accident at Jacksonville, Fla., March 21. Mr. Guard, with Norman Acker, also of the Thanhouser company, Harry B. Tipton, and J. W. McKenzie were riding at a good speed when the auto driven by Mr. Guard, hit a telephone pole at the side of the road. The three survivors were badly injured. Norman Acker is a brother of Bert Leigh, and was a member of Mr. Leigh's Stock company during its engagement here the past season.

GOSSIP

Omer Hebert, well-known Chicago musical director, is with Lecombe and Flesher's "September Morn" company.

Renee Noel has been added to the cast of "Katinka."

Leo Ottolengui, manager of the Shubert Theater, Newark, N. J., will be tendered a benefit at that playhouse Monday evening, April 10, when Oliver Morosco will present Emily Stevens in "The Unchastened Woman."

Florenz Ziegfeld, Jr., has engaged Horlock's Russian ballet for the "Ziegfeld Midnight Frolic."

Suzanne Jackson, who is appearing in "Pay-Day," will have an important role in a new comedy which the Shuberts will present late in the Summer.

Elizabeth Brice and Charles J. King, of the "Watch Your Step" company, have entered into contract for the making of records for the Columbia Graphophone Company through Henry D. King, manager of the professional department.

Eva May Francis has been engaged by H. H. Frazee for a prominent role in "Nothing but the Truth."

Louise M. Winninger, known on the stage as Louise Grassler, who is playing the leading feminine role in "Omar, the Tentmaker," obtained a divorce March 6 in Milwaukee from John D. Winninger, actor-manager.

EDITOR'S LETTER BOX

[Correspondent's asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR'S office. Questions regarding private life of players will be ignored. No questions answered by mail.]

CELIA W.—Submit your composition to the *Musical Courier*.

B. B. HOWARD, Brooklyn.—Dixie Hines informs us that Agnes Scott may be addressed in his care.

HARRY PERLIS, N. Y.—The musical director with the original "Merry Widow" company was Louis F. Gottschalk.

ADELE.—Write to Sanger and Jordan, Empire Theater Building, N. Y. C., for their 1916 Catalogue of Plays.

H. D. M., Pittsburgh.—Joseph C. Smith may be reached through THE MIRROR, as we have his address on file.

"MOVIE FAN."—"How Molly Made Good" was released in November and has been shown in Pittsburgh. (2) "Out of the Drifts" was filmed in Cayuga Lake, N. Y.

M. L. SHERIDAN, Cleveland.—Mr. and Mrs. Frank Dae (Margaret Neville) are in New York. A letter addressed to them in care of THE MIRROR will reach them.

HAMER STENDOR PHY.—The book, Who's Who in Motion Pictures, or the reading and advertising columns of THE MIRROR should answer your questions.

C. G. D., East Templeton, Mass.—We do not know where Mary Hall is at present. Howell Hansell was last with the Path Company.

F. E., Washington, D. C.—Ida Hamilton, too, may be addressed in care of Dixie Hines, at Knickerbocker Theater Building, N. Y. C.

G. M. D., Providence, R. I.—Elinor McEwen was at one time with the Playhouse Players at Wilmington, Del., and with the Albee stock at Providence, R. I. We have no further record of her.

N., Selma, Ala.—Dorothy Webb played in "The Umpire," "The Land of Nod," "A Matinee Idol," "Gypsy Love," "Tantalizing Tommy," "Dick Whittington," "The Doll Girl," and "A Modern Eve."

HOWARD BEMENT, Pottstown, Pa.—Norman Hackett is with the Wilkes Stock, which plays different cities in the West. At present he is in Seattle, Wash. We do not know when he will come East.

H. F., Philadelphia.—We do not know where Carolyn Gates is at the present time. We have no record of any plays written by Elbert Hubbard, that were ever produced.

V. S., Eugene, Ore.—If your play is worth producing, it is worth copyrighting. Submit it to any of the managers who produce musical plays. Look in the New York theaters list, advertising section of THE MIRROR, or advertise.

PITTSBURGH READER.—We have published pictures of Carl Brickert in August 27, 1913, March 18, 1914, and July 29, 1914, issues of THE MIRROR. (2) William Boyd appeared in "Beverly's Balance" and in "Our Mrs. McChesney."

E. L. F., Cambridge, Mass.—We did not review the play, "The Soul Machine" and have not the cast. It is generally believed that Augustus Thomas is the author. Write to the Stage Society at 132 East Nineteenth Street, New York city, for information regarding the production.

E. E. V., Pittsburgh.—A reader of THE MIRROR very kindly sent us the synopsis of scenes for "In the Palace of the King." Act 1—A corridor leading to the Great Hall. Act 2—The Great Hall. Act 3.—Dolore's Apartment. Act 4.—Don John's Bed Chamber. Act 5.—Throne Room. Act 6.—The King's Cabinet.

L. W., Detroit.—"Mr. Wu" was produced at the Maxine Elliott Theater, N. Y. C., Oct. 14, 1914. In the cast were: Charles Dopreau, Arthur E. Spraigue, Antoinette Walker, Nancy Winstone, Frank Wupperman, Deidre Doyle, June Keith, Maude Shaw, E. J. Radcliffe, Sydney Stone, Nat Sack, M. J. Rale, Hollister Pratt, Clifton Anderson, Grant Sherman, and Walker Whiteside. The play had 55 performances.

CONSTANT READER, New York.—"Decorating Clementine" was produced at the Lyceum Theater, N. Y. C., Sept. 19, 1910, with the following cast: G. P. Huntley, Richie Lang, Louis Massen, Ernest Lawford, J. Homer Hunt, Joseph Allenton, Ernest Whitney, Francis Verdi, Fred Powell, Edgar F. Hill, Fred Macklyn, Howard Bond, Robert Millish, Hattie Williams, Doris Keane, Gail Kane, and Grace Moore.

SOTHERN'S FAREWELL

To Play "If I Were King" for Benefit of Actors' Fund

As his farewell to the stage before taking up his permanent residence in England, E. H. Sothern will make an elaborate revival in May of "If I Were King." The engagement will be for two weeks and the proceeds will be donated to the Actor's Fund.

The performances will be under the direction of Daniel Frohman, who was Mr. Sothern's manager when he began his career as actor in 1887.

"If I Were King" was one of the actor's great successes. It was written by Justin Huntley McCarthy, and produced at the Garden Theater on October 14, 1901, with a cast that included Cecilia Loftus, Suzanne Sheldon, George W. Wilson, John Findlay, and Rowland Buckstone. Alexandra Carlisle, who is Mr. Sothern's present leading woman, will play one of the principal roles in the revival. Efforts will be made to engage many of those who made up the original company.

MAYER OPENS OFFICES

London Impresario Transfers Activities to This City

Daniel Mayer, well-known London impresario, who has been in this country for several months, has opened offices in the Times Building, where he will supervise his various managerial enterprises.

In addition to directing the tours of several concert artists, Mr. Mayer is planning the production here next Fall of "A Little Bit of Fluff," under the management of the Shuberts. Mr. Mayer is also planning to present Allan Aynesworth in "The Basker." THE MIRROR was the first to announce that Mr. Aynesworth would appear here under Mr. Mayer's direction.

TO PLAY "BEAU BRUMMEL"

Arnold Daly Will Revive Fitch Comedy Made Famous by Mansfield

Arnold Daly has made arrangements to revive Clyde Fitch's comedy, "Beau Brummel," made famous by the late Richard Mansfield. Mrs. Mansfield, who owns the producing rights, has given her consent to the enterprise, and the play will be presented in New York about April 24.

Mr. Daly will have the title-role. The company will include E. J. Ratcliffe, Rowland Buckstone, Reginald Barlow, Herbert Percy, Charles Harbury, Stanley Dark, Marguerite Leslie, Lillian Keller, Eva Dennison, Alice Putnam, and Gladys Morris.

DEATH OF MAURICE FARKOA

Maurice Farkoa, actor and singer, died of apoplexy, Tuesday night, March 21, in his apartments at 42 West Seventy-second Street. He was fifty-two years old and unmarried.

Mr. Farkoa was born in Smyrna, his father being French and his mother English. His first important stage success was in "An Artist's Model," at Daly's, London, in 1895. He made his first appearance in America in 1904 in "Three Little Maids." Since then he has appeared in New York in "Dream City," "The Merry Countess," "Tonight's the Night," and "Miss Information." Recently Mr. Farkoa was associated with his cousin, A. Nilson Fysher in a restaurant in West Forty-fifth Street.

TO WRITE THE "1916 FOLLIES"

F. Ziegfeld, Jr., has concluded arrangements for the 1916 edition of the "Follies," which will appear at the New Amsterdam Theater early in June. George V. Hobart and Eugene Buck will write the book and lyrics, while Louis A. Hirsch, Jerome Kern, and Dave Stamper will collaborate on the music. Joseph Urban will again provide the scenic equipment. Practically an entirely new cast of principals will be chosen this year.

"JANE O'DAY" IN THE FALL

Willard Mack's comedy, "Jane O'Day of Broadway," will be given its New York premiere at the Harris Theater on Aug. 5, under the direction of A. H. Woods. The play was recently seen in Chicago with Blanche Ring in the leading role.

WOODS TO PRODUCE "THE DAWN"

A. H. Woods will produce a new American comedy by George D. Parker, entitled "The Dawn" on Monday night, May 1, in Atlantic City. In the cast will be Kathleen MacDonell, Robert Edeson, William Devereux, Sarah McVicker, and Annie Buckley.

CODY AGAIN ACTIVE

Col. William F. Cody is to be active again in the amusement arena. He is planning to present his Buffalo Bill show in combination with the 101 Ranch show. The chief feature of the entertainment will be an elaborate spectacle entitled "Preparedness."

"RIO GRANDE" AT THE EMPIRE

Augustus Thomas's new play, "Rio Grande," now at the Grand Opera House, Chicago, will follow "Margaret Schiller" at the Empire Theater here, beginning its engagement on Tuesday, April 4. The scenes of "Rio Grande" are laid along the Mexican frontier.

TO GIVE "SALMAGUNDI" IN FALL

Morosco to Produce Musical Comedy by Elbert Hubbard and Caruso—Play to Picture Life at East Aurora

"Salmagundi," a musical comedy, with book by the late Elbert Hubbard, lyrics by Earl Carroll, and music by Enrico Caruso, has been accepted by Oliver Morosco for production in the Fall. Mr. Hubbard had written most of the book when he met his death in the *Lusitania* disaster. Thereupon his son, Elbert Hubbard, Jr., completed the manuscript.

Throughout its lines and situations "Salmagundi" savors of East Aurora, N. Y., where the Hubbard Roycroft colony is located. Local characters such as Ali Baba, The Red One, "St. Jerome," "John," "Teddy" Wright, famous fox hunter, and "Uncle Pete Robarge, village blacksmith, have been woven into the play, and the scenery will represent picturesque and familiar parts of the colony. One of the acts will be devoted to "The Shack in the Woods," wherein Mr. Hubbard did most of his writing, and which is located at a distance of three or four miles from the Roycroft shops.

Caruso and Hubbard were great friends, and it was at the solicitation of the latter that the tenor consented to furnish the score. Mr. Carroll has provided the lyrics for a number of Morosco productions, among them "Pretty Mrs. Smith" and "So Long, Letty."

"Salmagundi" is not the only hope of the Hubbards for theatrical fame, as a company of motion picture players recently left New York for Cuba to adapt "The Message to Garcia" for the screen.

NEW THEATER PLANNED

Tynan, Tyler and Hackett to Control House in West 48th Street

A syndicate, in which Edwin F. Rush, promoter of the Columbia Amusement Theater, is largely interested, is to build a theater on the property at 148 to 154 West Forty-eighth Street, adjoining the Cort Theater on the west.

The house will be under the artistic direction of Brandon Tynan. Associated with him will be George C. Tyler and James K. Hackett. The house will have a seating capacity of one thousand. It will be opened by January, 1917.

P. T BARNUM DRAMATIZED

Frohman Company to Produce Play With Tom Wise as Great Showman

The Charles Frohman company will produce shortly a new play in which the central character is Phineas T. Barnum. Tom Wise, now playing Sir John Falstaff in "The Merry Wives of Windsor" at the Criterion Theater, has been engaged to impersonate the great showman. He is already studying the part, in addition to rehearsing for the forthcoming Lambs Gambol.

TO GIVE PLAYS FROM YIDDISH

The East-West Players, a group of young people whose purpose, to quote from their prospectus, is "to create a bond of understanding between the Orient and the Occident by presenting in English the best one-act plays from the Yiddish," will present a programme of short dramas from the Yiddish for a series of week-end performances, beginning Friday night, April 7, at the Berkeley Theater. The plays, which will be given under the direction of Gustav Blum, will include "The Yellow Passport," by Abraham Schomer; "Colleagues," a Ghetto picture, by Zalmon Libin; "The Stranger," a fantastic comedy, by Perez Hirschbein; and "Night," an allegory by Sholom Asch.

NEW MUSICAL PLAY BY WOLF

Klaw & Erlanger have obtained the rights to a new musical play by Rennold Wolf, with score by Louis Hirsch. The piece, as yet unnamed, will be produced early next season. Mr. Wolf has collaborated in the writing of several musical plays, among the "The Red Widow," "The Beauty Shop," and the "1915 Follies." Mr. Hirsch has contributed the music to a number of plays.

PEGGY O'NEIL IN "MAVOURNEEN"

Peggy O'Neil will play the leading role in "Mavourneen," it is reported, when that comedy is presented next season by Corey, Williams and Riter. T. Daniel Frawley has been engaged to stage the piece.

"Mavourneen" is from the pen of Louis N. Parker and was presented at His Majesty's Theater, London, this season with Lily Elsie in the principal part.

IRVING IN PLAY BY HACKETT

LONDON (*Special*).—H. B. Irving produced Walter Hackett's new play, "The Barton Mystery," at the Savoy Theater, March 22. Mr. Irving plays the part of a detective, who unravels a murder mystery.

Mr. Irving is planning to revive "Hamlet" later in the season.

BERLIN TO SEE "NEW YORK IDEA"

Max Reinhardt has made arrangements to present Langdon Mitchell's satirical comedy, "The New York Idea," in Berlin, probably late this Spring. The play has been one of Grace George's most successful productions at the Playhouse this season.

TAIT SEEKS PLAYS

E. J. Tait, for many years general manager for the J. C. Williamson Company, Inc., in Australia, will produce plays there under his own management. He has arrived in New York in quest of material and has established headquarters at Witmark's.

WHITESIDE ENDS TOUR

Walker Whiteside has concluded a tour of thirty weeks in "The Ragged Messenger," "The Typhoon" and "The Melting Pot," and is in New York getting ready for a new play for next season.

TO REVIVE "THE TEMPEST"

Drama Society to Present Play in April as Tribute to Bard's Tercentenary

The Drama Society will produce "The Tempest" in April as its part of the American commemoration of the Shakespeare Tercentenary. The production will be made under the direction of Louis Calvert and John Corbin, who is secretary of the society. Associated with them will be Frederic Stanhope, as manager; Elliott Schenck, as musical director, and Thomas D. Benrimo, as art director.

In a statement given out yesterday Mr. Corbin said: "In the last forty-seven years 'The Tempest' has had only one revival, of eighteen performances—that of Augustin Daly. To the present generation, it is virtually unknown on the stage. The reason for this, it is believed, lies in certain practical difficulties—notably the magic evanishment of Prospero's Masque of Spirits, and the representation of the ship scene, with the wrecking of the ship. To make way for the pictorial illustration of these episodes it has been necessary to cut the text severely and alter the order of the narrative, with the result that it has not been possible to present the play in its full vigor and integrity.

"Recent discoveries, placed at the disposal of the Drama Society, show the simple but adequate means by which Shakespeare presented these scenes. The production will show the most complete reconstruction of his stage yet effected. As a result, it is now possible, for the first time since his death, to present the entire play in rapid continuity, and in the order Shakespeare intended."

BELASCO PART MANAGER

Joins Charles Frohman in Direction of Lyceum Theater

Announcement is made of the association of David Belasco with the Charles Frohman Company in the management of the Lyceum Theater. After a separation of twenty-one years, Mr. Belasco and the Frohman Company joined forces a year ago in the revival of "A Celebrated Case." "The Heart of Wetona" was recently produced at the Lyceum as their second joint enterprise.

Mr. Belasco will have charge of the producing end—in addition to the plays in his own theater—and the Frohman company will handle the business end of the venture.

TREE TO ACT SHYLOCK

Elsie Ferguson to Play Portia in "Merchant of Venice"

Sir Herbert Tree has selected "The Merchant of Venice" as the second offering of his Shakespearean season at the New Amsterdam. The English actor will act Shylock, while Elsie Ferguson is to play the part of Portia. Reports that the actress was to be associated with Sir Herbert in his Shakespearean festival were recently denied, but now definite arrangements have been made for her appearance. Miss Ferguson will bring her engagement in "Margaret Schiller" to an end to-night. No date has as yet been appointed for the revival of "The Merchant of Venice."

"BELLE OF NEW YORK" REVIVAL

The revival of the musical comedy, "The Belle of New York," will take place at the Casino Theater about May 15, provided the search for a successor to Edna May is ended this week. Efforts have been made, it is said, to secure Miss May herself, but they have proved unsuccessful, as she will not be induced to return to the stage. Hazel Dawn and Anita Stewart, the film actress, have been prominently mentioned for the leading part.

Reine Davies, who recently concluded a long vaudeville tour, has been engaged for a principal part.

HARRIS BUYS CANDLER

Sam H. Harris has purchased the interests in the Candler Theater formerly held by George Kleine and Sol Bloom, who, with him, built the playhouse two years ago. On May 1 the executive offices of Cohan and Harris will be moved to the Candler Theater building. They will continue to supply the theater with attractions, as well as utilizing the upper stories for their offices.

ON THE RIALTO

AS COL. FABYAN OF CHICAGO WOULD HAVE IT.

Shakespeare was a faker,
Shakespeare was a thief.
He ran into a drama shop
And stole a side of Bacon.

♠

John Wilstach has just returned to New York after piloting "The Yellow Jacket" through a successful tour for Chas. D. Coburn. He says that there is a genuine spread of high-browism and appreciation of the best in things dramatic through the States of North and South Dakota, Nebraska and Iowa, where besides "The Yellow Jacket" such attractions as Forbes Robertson, Cyril Maude, and Guy Bates Post in "Omar The Tentmaker," did capacity business. "The Yellow Jacket" fared better on return dates, coming back to Lincoln, for example, after a space of ten days and playing to a larger gross. It will be sent out next season by Chas. D. Coburn. It is interesting to note that a production of this unique play was made this season in Madrid. It has already been seen in Moscow, Budapest, Vienna, London and Berlin. George C. Hazelton and Benrimo hold a record for drawing royalties from far points on the map of the Continent.

♠

We had always imagined that the red badge of courage belonged to that manager who had the temerity to produce Shakespeare in an age when the public clamored for more of George V. Hobart and Irving Berlin. The manager can possess the distinction no longer, and he should immediately relinquish it to that intrepid gentleman who has given up evangelism to become a playwright. To quit the apparently lucrative profession of saving souls to follow the precarious business of writing plays requires courage of the highest kind.

A dispatch from Rochester states that Will T. Ryan, who has been conducting free lance evangelistic services in that city for some time, will discontinue his revival efforts and will devote himself in the future to playwriting. At present he is at work on a sketch, called "The Senator from the South," in which, it is said, a noted actor will appear. His decision was largely due to the contrast in the donations made to him and to Billy Sunday. Mr. Ryan says that only $6 has been given him aside from small collections taken at his meetings, and he says he has "had no hand of fellowship or a 'God bless you' from a soul."

♠

Franz Lehar, the composer of "The Merry Widow" and "Alone at Last," is a patriotic subject of Kaiser Franzi. How loyal will appear from the following story: Last Fall he was ordered to join the army, in conformity with general orders to the Austrian-Hungarian reserves. It was the moment Lehar had long been waiting for. But fate and managerial influence interposed. His manager secretly wrote to the Minister of War that Lehar was at work on a new operetta, "The Star Gazer," and humbly requested that the composer be allowed to finish his work before responding to the call. The petition bore the signature of several high military personages. Not knowing what steps had been taken in his behalf, Lehar packed his belongings and reported for duty in a fever of patriotic ardor. He was told that for the present it had been decided by the K. and K. government would dispense with his valuable services. Lehar, however, is not the sort of man to rejoice in being even indirectly taken for a "slacker." He resented the interference of his friends and wrote an indignant protest to the Minister of War in which he described himself as a loyal son of the Kaiser who desired to fight and bleed, if necessary, for the good of his Fatherland, and respectfully asked that he be immediately permitted to join his regiment. But the Minister of War, who is a lover of good music and a Lehar admirer, tabled the request and in his own hand wrote on the petition: "The Austrian-Hungarian monarchy is able to spare a dozen generals and ministers of war, but not one Franz Lehar. Applicant will be furloughed until 'The Star Gazer' is completed." And there was no appeal for Lehar.

THE FIRST NIGHTER

"THE GREAT PURSUIT"

Play in Four Acts by C. Haddon Chambers. Staged by Fred G. Latham and Presented by Joseph Brooks. Shubert Theater, March 22.

General Merryweather	W. Graham Browne
Kate Merryweather	Jeanne Eagels
Lady Harding	Phyllis Neilson-Terry
Sir John Harding	Montagu Love
Blossom	Eric Nelson
Benson, a butler	Nicholas Joy
Mark Crosby	Charles Cherry
Mrs. Crosby	Cynthia Brooke
Simeon Strong	Bruce McRae
Miss Swinnington	Dorothea Frisby
Hargraves	Alexandra Herbert
Mrs. Glynn Stanmore	Marie Tempest
Lord Airdale	W. S. Helder
Lady Airdale	Edith King
Scranton	Arthur Holbrook
Lord Winters	Gordon Gunniss
Lady Norton	Alys Baldwin
Bennett	Harry Neville

Methods change with the times. When "The Idler" entered upon its stage of deserved popularity, the playwright was required to develop his theme step by step on the principle described as "cumulative interest." The beginning was always quiet and sedate and the dramatic motif crept in almost inadvertently, as it were, expanding in importance and gathering force until the "great scene" was reached just before the end. Nowadays the plot is in a full state of development in the first five minutes after the curtain ascends, and thence on things are kept moving hot-paced to the inevitable climax. Both methods have their advantage. The true lover of the play perhaps will wait for a logical development of the theme. The man who goes to the theater to be "amused" may prefer to get it over with as soon as possible.

Anyhow, Mr. Chambers has taken "The Idler" and sought to bring it up to date as a concession to the times, but the inherent qualities of his original version dominate. It was an interesting play in the first instance, and is an interesting play under the title of "The Great Pursuit," even if it cannot be included in the category of striking novelties, for it still deals with a mild misunderstanding and does not go down into the realities of life in its sordid aspects.

Lady Harding is surprised by her husband in the private rooms of her old admirer, Mark Crosby, whom she has visited for the sole purpose of doing her husband a great service. Harding, in his callow days, spent a portion of a wild life in the Nevada mining regions, and accidentally shot and killed the brother of Simeon Strong. The latter sets out to hunt down his brother's slayer, and after years finds "Handsome Jack" in London come into possession of his uncle's fortune and title, and occupying a seat in parliament with prospects of a cabinet portfolio. Mark Crosby, a former suitor for the hand of Lady Harding, who was one of the witnesses of the shooting, undertakes to secure an acquittal from his friend Strong, and secures it by appointment at his rooms, where he requires Lady Harding to call shortly after, to get it. While there her husband enters. Lady Harding hides, but is betrayed by some orchids which she exchanged for Mark's roses, and unhesitatingly reveals her presence. But with the aid of her friends Lady Harding is soon able to vindicate herself, and as Harding voluntarily purposes returning to Nevada to stand trial for a crime he never wittingly committed, the doubts of Mark as well as Strong as to his guilt are allayed, and everything ends happily.

The revival is made by an excellent company. Without expressing any great depth of feeling in the crucial scenes, Miss Terry plays the part of Lady Harding with skill and fine bearing, and realizes the character in all other essential details. Mr. Love, as Sir John Harding, is excellent in the composure and lofty dignity of the character, and infuses his role with tenderness and sincerity. Mr. McRae presents the portrait of the American Strong in sharp outlines and with forceful strokes, while Mr. Cherry gives a good account of himself in the part of Mark Crosby. Marie Tempest scored a distinct hit in the breezy character of Mrs. Glynn Stanmore, an enterprising widow, and makes the part her own. Mrs. Crosby is well played by Cynthia Brooks, and Jeanie Engels proved charming in the ingenue role of Kate Merryweather, in whom the American soon discovers his affinity. The part of General Merryweather, whose volatile heart is divided between Mrs. Stanmore and Mrs. Crosby, is well played by Graham Browne.

The staging generally is excellent.

WASHINGTON SQUARE PLAYERS

The fourth programme of the season, presented at the Bandbox Theater, Monday, March 20: "Children," a play by Guy Bolton and Tom Carlton; "The Age of Reason," a comedy by (Miss) Cecil Dorrian; "The Magical City," a play in free verse by Zoë Akins, and "Pierre Paletin," a French farce of the fifteenth century translated and adapted by Maurice Relonde.

The players, Mary Morris, Ralph Roeder, Mary Timmons, Robert Strange, Frank Conroy, Harold Meltzer, Florence Enright, Jean Strange, Elinor M. Cox, Helen Westley, C. Hooper Trask, Marjorie Dean, Edward J. Ballantine, Margaret Mower, Glenn Hunter, Dudley G. Tucker, W. A. Brackbill, Jr., Scalding Hall, James Tertell, Josephine A. Meyer, Suzette Stuart, Walter Lackl, Mary Morris, Lillian Hudson, Holland Robin Hudson, Otto K. Liveright, S. A. Eliot, Jr.

The fourth and last bill of the Washington Square Players for the present season has two high lights—a tense little tragedy of Broadway's gilded depths and a rollicking farce of the fifteenth century. The programme, by the way, is three-fourths native.

Zoë Akins's "The Magical City," told with singular effectiveness in free verse, stands out strongly. It is one of the biggest things yet done by the Washington Players. Here is a playlet with sustained vigor, a good measure of directness and not a little lyric beauty of expression. In brief it is a story of a dreamer brought to earth.

"The Magical City" offers the triangle of an actress who owes her prominence and luxury to a middle-aged married millionaire, a youthful poet who loves her without questioning, and the rich man himself. The poet preaches a doctrine of non-resisting fatalism but, when the millionaire returns and demands that the girl choose between the younger love and the older, he begins to shed his theories. The actress chooses strength and money to the half-understood poetry of the youth. The boy the magical city of his dreams now vanished—draws a revolver and kills his rival. They drag the youth away—not to prison but to exile, for the affair is to be hushed up. Then the girl falls upon her knees beside the body. Through the sordidness of it all, real love has been in her heart. The playlet reveals, in the role of the girl, Petronelle, a young actress of distinct promise, Margaret Mower. Miss Mower brings physical beauty to the character and, too, she handles the part with sincerity and a fine restraint. Helen Westley makes the role of the maid quite vivid and Edward J. Ballantine as the poet and Frank Conroy as the millionaire are effective.

"Pierre Paletin," the broadly quaint adaptation of a medieval French farce, is done after the style of "The Man Who Married a Dumb Wife." The players present this tale of a penniless but unscrupulous notary who sets out to live by his wits with spirit and a good sense of color and atmosphere. "Pierre Paletin" pokes fun at the jurists as Anatole France's farce laughed at the doctors.

Roland Young does the shameless notary very well, indeed; Walter Frankl makes a good deal of the role of a draper, and Ralph Roeder plays the more or less simple shepherd ably. Mr. Young, in particular, seems a figure from an old print.

Two other playlets are on the programme. "The Age of Reason" is perhaps a satire on the ultra-sophistication of modern children or again upon parents' lack of understanding. It deals with the maneuvers of a twelve-year-old girl to break up her parents' plans for a divorce. She does it neatly, largely by applying the old bromidic phrases long utilized by elders in dealing with young folks. "The Age of Reason," however, doesn't make the most of its idea by any means and is pretty tenuous. Florence Enright, in short skirts and socks, is excellent as the advanced child.

"Children" is an out and out effort at a thrill. It sounds the programme's weakest note. Here the action takes place in a negro hut with bloodhounds howling close by. A black mother shoots her son, an escaped convict, to prevent him from being lynched by a posse for a crime committed by his brother.

Three of the offerings are distinguished by admirably imaginative settings. "The Magical City" reveals a purple room lighted only by a golden hanging lamp. Through a massive double window glows the illuminated night sky of Broadway, the tower of Madison Square Garden in the foreground. The scene was designed by Lee Simonson. "The Age of Reason" had a decidedly futuristic library by Robert Lawson, and "Pierre Paletin" is colorfully done in just the right spirit, also by Mr. Simonson.

DRAMATIC STUDENTS GRADUATED

The graduating exercises of the thirty-second year of the American Academy of Dramatic Arts were held Monday afternoon, March 20, in the Lyceum Theater. Diplomas were presented to thirty-one young men and women, of whom thirteen were from New York City and three from the Pacific Coast. Franklin H. Sargent, president of the Academy, presided. Interesting addresses were delivered by Dr. Felix Adler, Winchell Smith and Emily Wakeman Hartley.

Dr. Adler confined his remarks chiefly to the ethical side of dramatic art. "We shall never have great actors," he said, "until we have men and women in the profession to whom their art is sacred. Strive for self-development and for self-knowledge; remember also the mighty duty of service to society and the means which the theater offers for its discharge."

Dr. Adler touched briefly upon the mission of dramatic art. "I think this art of yours at its fullest and best is more capable of shaping destiny of man than any other art," he said. He adjured the graduates to have greater faith in the public and never out of respect for it and duty of respect for themselves to offer less than the very best of which they are capable.

Winchell Smith discussed the practical features of the beginnings of a stage career. He related some of the dismal and humorous incidents of his own apprenticeship, his days as a "super," his nerve-wrecking tours of one-night stands, his constant fight for recognition. He advised the graduates against making "the wrong start." He urged them to prefer minor parts in high class original companies rather than to seek seemingly-important engagements in cheap productions on tour. He also advised them against wasting too much time in stock companies and receiving training under incompetent directors.

Emily Wakeman Hartley, formerly a widely-known actress, and now manager of a successful theater in Stamford, Conn., spoke of her experiences on the stage. She said that when she realized that she had reached her artistic limitations as an actress, she was yet ambitious to do something worthy for the theater. Accordingly she raised the funds to build the playhouse of which she is proudly the sole director.

Those receiving diplomas were: Joseph S. Bell, Oakland, Cal.; Eleanor Brady, New York; Leonard Brooke, East Orange, N. J.; Donald Call, New York; Thoda Cocroft, Oakland, Cal.; Madalynne D. Conner, Fessenden, N. D.; Robert Cook, Oyster Bay, N. Y.; William Crowell, Franklin, Ind.; Lorette Donlin, New York; Dorothy Dooley, New York; Guy Douglass, Salisbury, Conn.; Lila Eccles, Ogden, Utah; Mona Kingsley, New York; Anna Laughney, St. Louis, Mo.; Francis Littleton, New York; John B. Litel, Albany, Wis.; Philip Loeb, Philadelphia, Pa.; May McNamara, New York; Patterson McNutt, Valparaiso, Ind.; Elna Magnuson, Tacoma, Wash.; Olga Newton, Athol, Mass.; Marie Louise Pecheur, Milwaukee, Wis.; Ethel Remey, New York; Juliet Singleton, New York; Charles Stanton, Hightstown, N. J.; Stanley Stanton, New York; Doris Underwood, Hartford City, Ind.; C. Walton Vail, Brooklyn, N. Y.; Clementine Walter, Baltimore, Md.; Jane Warrington, New York, and Gesmonda Willanoir, New York.

MEMBERS OF THE "EXPERIENCE" COMPANY ON ENGINE OF SPECIAL TRAIN WHICH CARRIED THEM FROM CHICAGO TO FORT SHERIDAN ON TUESDAY, MARCH 14, WHERE A SPECIAL PERFORMANCE WAS GIVEN FOR THE TROOPS ORDERED TO MEXICO.

From Left to Right (Top Row): Viola Ford, Billie De Hon, Leigh Wyant, Edith Hallor, Raye Dean, Peggy Dana, Mary Mallon. (Standing): Dorothy Newell, Gertrude Davis, Jean King, Jane Elliott, Marie Horne, Betty Frewen, Alyse Meizard, Frances Anderson.

PHILHARMONIC CONCERT

The Philharmonic Society closed its series of Thursday concerts on March 23 with the presentation at Carnegie Hall of an all-Wagner programme. Without the aid of a soloist to attract an audience, the house was filled, thereby proving again that Wagner is New York's most popular concert composer. The compositions played included "The Flying Dutchman" overture, which served well as a starter, and then the "Lohengrin" prelude, the Walhalla music from "Das Rheingold," the "Siegfried" idyl, the "Tristan and Isolde" prelude and Liebestod, the "Parsifal" Good Friday Spell, the "Tannhauser" bacchanale, the prelude to act three of "Lohengrin," the "Waldweben" from "Siegfried," and the prelude to "Die Meistersinger."

Excellent judgment was shown in the selection of the programme, with the exception of the prelude to "Die Meistersinger." It is hardly a number to close a Wagnerian bill. It has but little of the master's sonority and brilliance. And following upon the "Waldweben," so colorful with fire and imagination, so rich in harmony and tonal beauty, it seemed conventional and uninspired. The orchestra played with greatest precision the prelude to Act III of "Lohengrin," the "Siegfried" idyl, and the "Tristan" number.

The audience manifested unusual enthusiasm at the close of the first half, and Mr. Stransky had the players rise to share it.

ACADEMY MATINEE

For the eighth performance of their season the students of the American Academy of Dramatic Arts presented in the Lyceum Theater, Friday afternoon, March 24, a double bill: a comedy in one act by Zona Gale, entitled "The Neighbors" and "Playing With Love," a drama in three acts by Arthur Schnitzler, translated by P. Morton Shand.

The students played for the most part with conviction and naturalness. In "The Neighbors," a satirical study of gossipy life in a Middle Western town, the honors were won by Lorette Donlin in the role of the romantic girl. Others who did exceptionally well were Lila Eccles as Mis' Abel, Gesmonda Willanoir as Mis' Ellsworth and Elna Magnuson as Mis' Moran.

Mona Kingsley and Olga Newton as Mizi and Christine in the Schnitzler drama played with a repose and discrimination that usually comes from long experience. Mizi is a typical Schnitzler character, variable, fitful, fiery, and Miss Kingsley made the role her own, expressing splendidly the many moods

ACTORS' EQUITY ASSO'N

Newspapers Approve of Course Contemplated by the A. E. A.

Members of the A. E. A. are most earnestly urged to send their permanent addresses to the office of the Association.

At the last meeting of the Council held in the Association rooms, Suite 608, Longacre Building, March 20, the following members were present: Francis Wilson presiding; Messrs. Edwin Arden, Arthur Byron, John Cope, Frank Gillmore, Howard Kyle, Grant Mitchell, and Grant Stewart.

Life member elected, Frank Daniels.

New members elected:

Louis Albion	Doris Kelly
Zaidee Appleton	S. Miller Kent
Adelia Barker	Harry Lewellyn
Dorothy Beardsley	Edward J. Maguire
Gilbert Benson	Archer MacMakin
Irving Brooks	Sam Meyers
John A. Butler	Vera Michelena
George M. Carleton	Jennie Moscowitz
Burke Clarke	Marjorie Poire
Ethel Cooksey	Cassius C. Quimby
Al. Cunningham	Julia Ralph
Patty Dodsworth	Harry Spingler
Molly Gilmore	Mrs. Russ Whytal
G. Swayne Gordon	Carol Warren
Gavin Harris	Walter Wilson
Jerry Hart	Master Martin
Harry Ingram	Thomas E. Jackson

A significant fact in relation ot the beginning and progress of our association is that prominent lawyers, the kind that honor their calling and pursue it with a high sense of justice, have come forward all over the country in favor of the actors' cause. They have done this, too, disinterestedly. One astute and prosperous practitioner familiar with the devious ways of the theatrical business, helped us, gratuitously in formulating the equitable terms that should uniformly prevail in engagements. He said to us at the end of a long Sunday session: "Gentlemen, I have been hoping for years to see the day when actors could get a fair contract. Thank God you are on the way to it."

An eminent publicist said to us recently: "Of course, you cannot expect any aid from the newspapers, as the managers pay for all the theatrical advertisements."

Nevertheless, it is gratifying to note that several strong editorials have appeared, since our meeting of March 10, in dailies like the New York *World*, New York *Times*, Philadelphia *Ledger*, and the Brooklyn *Times*, all approving of the course now contemplated by the A. E. A., in the proposal that the profession of acting should ally itself with the American Federation of Labor.

Each member will receive copies of the matter printed by the *Times* and the *World*.

We quote here from the first sentences of the expression on the subject from the Philadelphia *Ledger*, to wit: "The actors are at last aroused. They have laid aside empty 'professional' pretensions. They are preparing to stand beside the musicians in the ranks of organized labor. Whatever may be the real attitude of the managers—beneficent or sinister—it is a wise move."

Those who seek to foster selfish fears in the breasts of the, as yet, unconvinced actors, are proclaiming that "unionism will lower their wages." Not at all. The law of supply and demand would operate, after affiliation with the A. F. L., just as it does now. Peculiar, unique or distinctive ability will always be in demand, and where there shall be competition to secure it the highest bidder will, of course, be successful. Affiliation with labor has not lessened the wages of musicians.

A real union would, be it remembered, control the actor that is prone to disregard his professional obligations, or to flout his manager when he asserts the terms of the engagement contract. Such a member would have his union card taken from him for a breach of this kind, and "star" or no "star," he would then be unable to act on any stage until the wrong he had done should be righted. There would be no other actors that could appear with him! Would this be for or against the interests of the managers?

Away with the unreasoned charge that the A. E. A. desires the "downfall of managers." What we *do* advocate is all managers and actors *up*—not some of them *down*. We would defend some of them against themselves! Our standard of conduct in business must be improved.

Charles A. Stevenson, of the Council, and who is at present appearing in "Experience" at the Garrick Theater, Chicago, stirs our blood by his devotion to the cause. Of his own accord he announces that he will be in the lobby of the Garrick until further notice, at stated hours, two days each week for the purpose of meeting any Chicago actors that may need counsel for their grievances, or further information about the Association.

The accession to our membership has been so large the past few weeks that we have had to order another addition of the Association book.

The unionizing of actors would be the best possible way to maintain the square deal. It would protect the "small actor" who cannot protect himself, and it would at the same time safeguard the rights of the manager against those misguided members of our profession who at times assume to be a law unto themselves, contract or no contract.

It has been erroneously published that the A. E. A aims to have actors paid for rehearsals. We have never done more on this point than to declare the period of rehearsals should be a *reasonable* one, and that the term of employment with pay should be somewhat commensurate with the time given to rehearsing without pay.

BY ORDER OF THE COUNCIL.

DOCTORS SEE A MORAL HIT

WILLIMANTIC, CONN. (*Special*). — "Damaged Goods" drove home its moral with sledge hammer blows at the Loomer March 23 to a large audience, the medical profession being represented largely in the audience; fine cast deservedly applauded. Triangle pictures, with Helmold's Orchestra doing smashing business, with Metro service added. Gem: "Neptune's Daughter" to immense business; Paramount's and Fox and Universal features draw fine. Bijou and Scenic receive excellent patronage.

C. C. PALMER.

NEW YORK THEATERS

Playhouse 48th, E. of B'way. Phone 2626 Bryant. Evs., 8.15. Mats. Wed. & Sat., 2.15.
Beg. Wed. Evg. March 29th
GRACE GEORGE
And Her Playhouse Company, Present
"Captain Brassbound's Conversion"
By BERNARD SHAW

WILLIAM A. BRADY'S **48th Street** Thea., E. of B'way
Phone 178 Bryant. Evenings, 8.15. Matinees, Thursday and Saturday, 2.15.
MESSRS. SHUBERT Present
Just A Woman
By EUGENE WALTER

Winter Garden B'way & 50th Phone 2330 Circle
Evgs. 8. Mats. Tues., Thurs. & Sat., 2.
ROBINSON CRUSOE JR. with AL. JOLSON

Casino B'way & 39th St. 'Phone, 3846 —Greeley. Evenings at 8.15. Mats., Wed. and Sat. at 2.15.
Most Charming of All Viennese Operettas
The Blue Paradise
With CECIL LEAN

39th ST. Near B'way. Phone 413 Bryant. Evs. 8.15. Mats. Wed. & Sat. 2.15.
LOU-TELLEGEN
in the hit of his life
"A KING OF NOWHERE"

SHUBERT Theatre, 44th, W. of Broadway. Phone 5430 Bryant.
Evenings, 8.15 Matinees Wed. and Sat., 2.15.
JOSEPH BROOKS Presents
THE GREAT PURSUIT
By C. HADDON CHAMBERS
With an Extraordinary Star Combination

LYRIC 42d. W. of Broadway. Phone 5216 Bryant. Evgs. 8.20. Matinees Wed. and Sat 2.20.
Last Week ABE MAWRUSS
POTASH & PERLMUTTER IN SOCIETY
MONDAY APRIL 3. **KATINKA** Will move here from 44th St. Thea.

44th St. THEATRE, Just W. of B'way. Phone Bryant 7292. Evs., 8.20 Mats. Wed. and Sat. at 2.20.
Moves to LYRIC Theatre Monday, April 3rd.
THE MUSICAL PLAY **KATINKA**
By HAUERBACH and FRIML, authors of "High Jinks" and "Firefly."

COMEDY 41st, E. of B'way. Evs. 8.15. Phone 5194 Bryant. Mats., Tues., & Sat. 2.15
THE FEAR MARKET
By Amelie Rives (Princess Pierre Troubetzkoy)
With a Distinguished Cast.

Booth Theatre, 45th, W. of B'way. Phone 6100 Bryant. Evs. 8.30. Mts. Wed. & Sat. 2.30
A Satirical Melodrama of the Movies,
PAY-DAY
With Irene Fenwick and Vincent Serrano

MAXINE ELLIOTT'S 39th, near Broadway. Phone 1476 Bryant.
Evenings 8.30. Mats. Wed. & Sat. 2.30
"SEE AMERICA FIRST"
A COMIC OPERA

NEW YORK THEATERS

EMPIRE THEATRE. Broadway and 40th St. Nights 8.20 Matinees, Wed. & Sat. 2.20
CHARLES FROHMAN, Manager
ELSIE FERGUSON
In Hall Caine's Sensational Success
Margaret Schiller
Tuesday April 4. **RIO GRANDE** By Augustus Thomas

LYCEUM W. 45th St. Evenings at 8.30. Matinees, Thursday and Saturday at 2.20.
CHARLES FROHMAN.....Manager
Charles Frohman and David Belasco present
a new American play
THE HEART OF WETONA
By George Scarborough.

LIBERTY Theatre, W. 42d St. Evgs. at 8.15; Mats., Wednesday and Saturday at 2.15.
KLAW & ERLANGER, Managers
Charles Frohman presents
JULIA SANDERSON
DONALD BRIAN
JOSEPH CAWTHORN
In the Musical Play **SYBIL**

GEO. M. COHAN'S Theatre, B'way and 43rd St. Evgs. at 8.25. Mats. Wed. and Sat. at 2.25
KLAW & ERLANGER.....Managers
Henry W. Savage offers
Mitzi in Pom-Pom
With TOM McNAUGHTON

REPUBLIC W. 42d St. Evgs. at 8.30. Mats., Wednesday and Saturday at 2.20.
A. H. WOODS presents
COMMON CLAY
A new American play in 3 acts and an epilogue, by Cleves Kinkead, with
John Mason and Jane Cowl
And an All Star Cast.

Longacre Theatre, W. 48th St. Phone Bryant 23. Evgs., 8.30. Mats., Wed. & Sat., 2.30.
COHAN & HARRIS Present
Leo Ditrichstein
in his comedy triumph
THE GREAT LOVER
By Mr. Ditrichstein and Frederic and Fannie Hatton.

NEW YORK THEATERS

New Amsterdam Theatre, W. 42d St. Evs. 8.00.
Matinees, Wednesday and Saturday, 2.00.
KLAW & ERLANGER, Managers
HERBERT TREE
IN
"King Henry VIII"
Sir Herbert Tree's Shakespeare Tercentenary Festival

GAIETY Broadway and 46th Street. Evenings at 8.25. Matinees Wed. and Sat., 2.25.
KLAW & ERLANGER, Managers
Corey-Williams-Ritter, Inc., present
MRS. FISKE
in the new comedy
Erstwhile Susan
By Marion De Forrest
Founded on Helen R. Martin's Novel, "Barnabetta"

BELASCO West 44th St., Evs. 8.30. Mats., Tuesday, Thursday and Saturday 2.20.
DAVID BELASCO presents
The Boomerang
"Booms laughter market."—*Eve. Mail.*
By Winchell Smith and Victor Mapes

HUDSON W. 44th St., near B'way. Evenings at 8.20. Matinees Wednesday & Saturday 2.20
OLIVER MOROSCO presents
The Cinderella Man
A new comedy
By Edward Childs Carpenter

CANDLER 42nd St., near B'way. Evenings, 8.15; Matinees, Wed. & Sat. 2.15
COHAN & HARRIS present
THE HOUSE OF GLASS
Monday, April 3— John Galsworthy's
JUSTICE with JOHN BARRYMORE

ASTOR Broadway and 45th St., Evenings 8.10. Matinees Wednesday and Saturday at 2.10.
Cohan & Harris present
The Cohan Revue 1916
ALL STAR CAST
A musical crazy quilt, patched together and threaded with words and music.
By GEO. M. COHAN

FULTON 46th St. W. of Broadway. Evenings at 8.15. Matinees Wednesday & Saturday, 2.15
HACKETT & TYLER present
The Melody of Youth
A Romantic Irish Comedy by Brandon Tynan.

HIPPODROME
Management CHARLES DILLINGHAM

HIP-HIP-HOORAY
10 Musical Comedies in One.
SOUSA AND HIS BAND
100 Novelties, including
The Ice Ballet Sensation,
FLIRTING AT ST. MORITZ
Evs. 8.10 & Sat. **$1.50** Daily Mat. $1
Mat. Best Seats Best Seats
Staged by R. H. Burnside
Sunday Night—SOUSA AND HIS BAND and "Hip" Novelties

B. F. KEITH'S PALACE Broadway and 47th St. Mat. Daily at 2, 25-50-75c. Eve. Night 25-50-75-1-1.50.
Two Big Concerts Sunda
NORA BAYES
HOUDINI EDDIE LEONARD
"NURSERY LAND" Conceived by "KALMA & BROWN," ALLAN DINEHART, CHA HOWARD, ALFRED & SIGRID NAES DANUBE QUARTET, ROGER GRAY & C

MANHATTAN PLAYERS SUMMER

ROCHESTER, N. Y. (*Special*). — Announcements have been made that The Manhattan Players will return for their fourth Summer season (of about fifteen weeks) to the Lyceum, the home of their past success. The members of the company have not yet been announced, but Messrs. Rumsey and MacGregor will direct the affair, with Richard Madden in immediate charge. Miss Olive Tell and Mr. Montague Love, the leading members of the company last year, are both at present playing on Broadway, and so they will undoubtedly be replaced by others. The management promise to produce at least one new play during the engagement. Edgar MacGregor will probably be the stage director again.

GEORGETTE LELAND

AS

THE COMTESSE DE BEAURIEN

"It pays to advertise" ON TOUR

MAY NAUDAIN

Address care DRAMATIC MIRROR

JUSTINA WAYNE

784 Glisan Street Portland, Ore.

JOHN T. MURRAY

WINTER GARDEN PRODUCTIONS Sole Representative M. S. BENTHAM

BLANCHE RING

STARRING Under the direction of OLIVER MOROSCO

For Rent — Lafayette Theatre

Modern, up-to-date and fireproof; seats about 1600; for

Drama, Vaudeville or Moving Pictures

PERRIN, LATTER & BLUM, Inc.

301 Baronne St. New Orleans, La.

GEORGE HENRY

TRADER

DIRECTOR, late with Miss Adams' Chanticler, etc.. Treasure Island, Castle Square, Boston, etc.

12 West 98th St. New York

IN CANADA

TORONTO (*Special*).—Royal Alexandra, March 18-23: Third engagement this season of "White Feather" to excellent business. Company splendid, especially Albert Brown as Brent.

Grand Opera House: Julia Arthur as the Woman in the "Eternal Magdalene" to capacity business. Miss Arthur, so well liked and admired both as an actress, and a woman is drawing very distinguished visitors to view her play. Mr. Dodson Mitchell is splendid in Emmett Corrigan's role; balance of company splendid.

Shea's: Melville Ellis and Irene Bordoni, "The Highest Bidder," Ruby Norton and Sam Lee head one of the best bills of the season. Harry Tate's motor sketch still gets laughs; Krafft and Gross are also well liked; capacity business.

Hippodrome: Five Berlo Girls, Hughes's Musical Trio, Clover Leaf Trio, and the photoplay of "The Vampire," with Petrova, are the chief numbers of a fairly attractive bill; good business.

Loew's: Andrew F. Kelley, the best humorist since Ezra Kendall; fairly bubbles over with his Irish stories. Mr. Kelley is one of the most welcome entertainers. Bessie Rempbell and company in "The Cheaters" is also splendid. Abbott and White, Sabbott and Wright, Duffy and Montague, and William Morris, also scored; in fact, it is the best bill this season, which accounts for the crowded houses.

Work has begun on the Majestic Theater—that is, the remodeling, when either a stock company will move in, or popular price circuit book their attractions. GEORGE M. DANTREE.

CALGARY, ALTA. (*Special*).—Fannie Brice headlined a splendid bill of Orpheum vaudeville at the Grand March 13-15, and her characterizations were hugely enjoyed. Madame Chalson-Ohrman, prima donna soprano, who is known to many here, received a warm welcome and divided honors with Miss Brice. Gertrude Vanderbilt and George Moore and Catherine Powell, an excellent dancer, were also big favorites. The Shriners' Minstrels filled in the last three days with one of the best amateur entertainments seen here. Pantages did big business.

EDMONTON (*Special*).—The Empire players gave their first performance March 13, under the patronage of Lieutenant-Governor Brett and the commanding officers of the various overseas battalions, and played all week to good business. "A Woman's Way" was the opening bill; it was presented under the direction of George H. Summers. "Seven Keys to Baldpate" followed. The Bijou did big business March 13-18, with Frank Morton and company in "The Gay Deceivers" and "An Irish Jubilee."

"Won by a Leg" had to close at Pantages March 8 owing to the illness of Gordon Eldrid. He worked until after the Wednesday matinee, when he collapsed, and was removed to the General Hospital, where he is in a serious condition, suffering from typhoid fever.

GEORGE FORBES.

HAMILTON (*Special*). — Grand Opera House: week March 13: Cyril Maude in "Grumpy." John E. Kellerd in "Hamlet" and "The Merchant of Venice." "The Only Girl," "Potash and Perlmutter"; good business. Theatrical business is good in Hamilton. All the theaters and picture houses crowded.

MINNIE JEAN NISBET.

MONTREAL (*Special*).—Cyril Maude in "Grumpy," for the first time in Montreal, two years ago, delighted large audiences at His Majesty's March 20-25. The Driscoll Stock company will return March 27 in "The Return of Eve."

At the Princess M. Bonheur's French company, from New York, appeared in a repertoire March 20-25, including "Mon Ami," "Teddy," "Divorcons," "L'Abbe Constantin," "Petite Peste," "La Sacrifice," and "La Voyage de Monsieur Perichon." The performances were artistic and worthy of the patronage received. "The White Feather," with our old friend, Albert Brown, in the leading role, March 27-April 1.

"Mlle. Josette ma Femme" is the bill at the National Francais. Mlle. Merry, who just finished a successful season of three weeks here, will, starting next week, be the leading lady at the National for the balance of the season.

W. A. TREMAYNE.

OTTAWA (*Special*). — Russell: Albert Brown and a strong English company in "Too Many Cooks" March 15-16 to large audiences. Albert Brown scored great hit. Cyril Maude as Grumpy March 18, and matinee; house sold out before arrival of company; curtain calls frequent. Charity Dramatic Club, of Montreal, presenting "The Fascinating Mr. Vanderveldt" March 22.

"When Dreams Come True," March 23; Leo Ornstein, March 28. Dominion, week March 20-25: Clair Vincent and company in "The Recoil" to the usual capacity business. The Family, week March 20-25: Good vaudeville and pictures to capacity. J. H. DUBE.

UP STATE

JAMESTOWN (*Special*).—Samuels Opera House, J. J. Waters, manager: New York Philharmonic Orchestra March 14; capacity business. "Me, Him and I" March 15 to small audience; "Maids of America," March 23. Lyric Theater, George Hinman manager: Douthitt and Wilson's "The Girl from Milwaukee" March 23-25, Gruet and Gruet; excellent business. Winter Garden: "The Call of the Cumberlands," March 19, 20; return engagement of "The Battle Cry of Peace," March 21; "The Green Swamp," March 22, 23; Florence Reed in "New York," March 24, 25. Mozart, Colonial, Bijou, Majestic, Grand, Royal and Rex: Motion pictures report good business.

A. L. LANGFORD.

POUGHKEEPSIE, N. Y. (*Special*).—March 16, Richard Bennett's company Workers in "Damaged Goods" at the Cuttingwood Opera House. Mr. Bennett didn't appear in the cast. Garland Gaden, Richard Roberts, and Desiree Stempel are in the cast; business excellent; company good. A. EDWARD WALKER.

SCHENECTADY (*Special*).—"Nobody Home," at the Van Curler, March 18, proved to be one of the most delightful musical comedies of the season. Two capacity houses. Kirk Brown Stock company, week March 20-25, with strong repertoire. "The Hypocrites," "The Light That Failed," "The Lure," "Camille," "The Argyle Case," and "On the Firing Line." Corse Payton Stock company week March 27-April 1. "The New Henrietta," March 4: "Experience," April 7-8. Proctor's week March 27-April 1 will suspend vaudeville and feature a return engagement of "The Birth of a Nation." The Hudson is now featuring boxing bouts each Monday.

"Happy Hour" a movie theater, was damaged by fire March 21. The audience (about 200 people, mostly women and children) escaped without injury, although the operator, Frank Finch, was severely burned. Damage, about $2,000.

NAT SAHR.

EXORA FACE POWDER

STAYS ON!

Gives a most beautiful complexion.

Used for 50 years by Stars of the Profession. Send for free EXORA samples. CHARLES MEYER, Est. 1868., 103 W. 13th Street, N. Y.

DEATH OF REP. BROWN

Leaves His Wife, Former Izetta Jewel, a Large Fortune

Congressman William C. Brown, Jr., of West Virginia, who died at his home, 1338 Connecticut Avenue, Washington, D. C., on March 9, married Miss Izetta Jewel Kenny, leading woman of the Poli Players, about two years ago. He is survived by his wife, six-weeks-old daughter, and Mrs. Jessie Brown, a daughter by a former marriage, who lives at Kingwood, W. Va.

Mr. Brown suffered a stroke of paralysis on Tuesday and never regained consciousness. His daughter was called from her home in Kingwood.

The West Virginia member was a Democrat and one of the wealthiest men in the House of Representatives, says the Washington *Herald*. He served in the Fifty-second and Fifty-third Congresses and the present Congress.

Mr. Brown's father also was a member of Congress from West Virginia, served as a member from Virginia.

Congressman Brown was born in Kingwood, April 7, 1856. He was admitted to the bar in 1877, and since that time has been actively engaged both in the practice of law and banking. The West Virginia member owned large mining and agricultural interests in West Virginia, and one of his hobbies was the raising of thoroughbred stock.

In his home State, Congressman Brown was affectionately called "Junior Brown."

Following its custom, the House appointed a committee to attend the funeral of the West Virginian, who was buried at Kingwood.

FRIARS' FROLIC MAY 28

The Friars are to celebrate the completion of their new clubhouse in West Forty-eighth Street with a frolic in the New Amsterdam Theater, Sunday evening, May 28. The performance will later be given in Atlantic City, Philadelphia, Baltimore, Pittsburgh, Cleveland, Columbus, Cincinnati, Chicago, St. Louis, Detroit, Buffalo, Rochester, Boston and Providence. Several hundred members of the organization will be included in the company, and a band of sixty pieces will be carried for parade purposes. The performance will be under the supervision of George M. Cohan. Sam H. Harris will be the general manager, while A. L. Erlanger will arrange the bookings.

FINED FOR PLAY PIRACY

SPRINGFIELD, ILL. (*Special*).—Otis Oliver, a theatrical manager, has pleaded guilty to the charge of violating the copyright law and was fined $150 and costs in the United States Court here.

Oliver had contracted for the production of one of Alec Byers's plays last year, the play to be presented only a certain number of times. However, Oliver continued to produce the piece this year, in violation of his contract. His defense was that, although the contract stipulated he was to have the rights of the play only during 1915, he had not presented it as many times as the agreement gave him permission to do. Wherefore, Oliver continued, he felt he was entitled to continue the production until he had performed it the number of times he had contracted for.

CORT GETS "MASKED MODEL"

John Cort has acquired for production in New York the musical play, entitled "The Masked Model." It was recently presented on tour by Maynard Waite.

LOUISVILLE, KY.

LOUISVILLE, KY. (*Special*).—Otis Skinner in "Cock o' the Walk," at Macauley's Theater, March 20-22. The papers and the public were pleased.

The musical comedy, "Nobody Home," finished the week at Macauley's to excellent business.

The B. F. Keith vaudeville house is enjoying fine patronage under the reduced scale of prices and is giving an attractive entertainment.

The moving picture houses for week ending March 25 have many late successful films.

The Negroes of Louisville are to have a moving picture theater. A large sum has been subscribed, a site selected and work on the new place, which will be a creditable one, will commence at once.

The school girls of this city will present a pretentious rendering of "The Taming of the Shrew" at the close of the school year.

Activity in connection with the erection of the proposed new Auditorium is noticeable. Places of location are being considered and plans of the building are being prepared, and it is believed that work on the building of the edifice will begin in the near future.

CHARLES D. CLARKE.

MACON, GA.

MACON, GA. (*Special*).—Palace: "The Strange Adventures of Mary Page," March 20; "Her Wayward Sister" and "The Artist's Model," March 20; Anna Held in "Madame Le Presidente," March 21; "Acquitted" and "His Hereafter," March 22; "D'Artagnan" and "Fido's Fate," March 23; "John Barrymore in "Nearly a King," March 24; "The Yellow Ticket," March 25.

Princess: "The Warning," March 20; "The Girl and the Game," March 21; "A Slave of Corruption," March 22; "The Human Cauldron," and "She Came, She Saw, She Conquered," March 23; "A Man's Work" and "A Race for Life," March 24; "The Quarter Breed" and "Love's Spasm," March 25.

Macon: "The Lord's High Decision, March 20; "The Intruder," "The House of Darkness," "Bungle's Elopement," and "Their Only Son," March 21; "In the Web of Grafters," March 22; "Lavinia Comes Home," March 23; "Married on the Wing," March 24; "The Doll Doctor" and "Uncle Sam at Work," March 24; "The Property Man," "A Grip of Gold," and "Ophelia," March 25. ANDREW OLIVER ORR.

OUT TODAY

Maurice Campbell's New Magazine of Comment and Criticism

Subscription One Dollar a Year

Art—Theatre—Politics—Suffrage—Industry—Finance—Sport

SUBSCRIBE FOR IT

THE OUTLAW PUBLISHING CO.
381 4th Avenue, New York

Van Horn & Son

Phila., Penna. Established 1852

Theatrical Costumes

Stock Companies and Productions Our Specialty

A PLAY

with strong character for Male Star

WANTED

LAURA D. WILCK

DRAMATIC AGENT, 1476 BROADWAY, N. Y.

FOR INFORMATION

in regard to the sale of the stories, novels, plays and other works of

GEORGE BRONSON-HOWARD

Apply to Edward N. Abbey, 27 Cedar St.

Mr. Abbey is the only person authorized to make or sign contracts on behalf of MR. BRONSON-HOWARD, in regard to any rights in his works.

Notice and Warning to Managers, Play Brokers and Others

All holding Copies of the Play,

A ROYAL DIVORCE

will deliver immediately to avoid litigation to Manager,

GRACE HAWTHORNE

162 Madison Ave. (Phone Murray Hill 4378).

TO LET, FROM MAY 30 TO SEPT. 4, 1916, THE

Theatre at Elitch's Gardens

DENVER, COLO., the most popular resort theatre in the U. S. Fully equipped for Drama, Opera or Vaudeville. LIBERAL TERMS will be made to an acceptable organization wanting a Summer playhouse. Address George L. Roberts, Elitch's Gardens, Denver, Colo.

WANTED

THOMAS ALEXANDER THOMPSON, Actor, married to Delia Callahan in So. Brooklyn, 1890. Kindly call on ROBERTS AND HEPBURN, 115 Broadway, New York.

BOSTON

"Justice" the Play of the Year at the Hub—"Racketty Packetty"

BOSTON (*Special*).—While Charles Previn, the musical director of "Around the Map," led his men in "Here Comes Tootsie," and while smoke was wreathing into the auditorium from a fire in the basement, the audience filed out of the Colonial the other night in an orderly fashion. The blaze was soon extinguished, and the audience, which had distributed itself among the neighboring hotels and in the lobbies, returned to see the rest of the show.

Napier Lothian, the veteran musical director, who for more than a generation led the orchestra at the Boston Theater, died March 18 at the Colonial Theater, of which his son, Thomas B. Lothian, is manager. Mr. Lothian thus fulfilled his prophecy that he would die in a theater. Before coming to Boston he was active in musical work in San Francisco and New York. He was the father of fourteen children. Besides Thomas, one other son—A. E. Lothian—is associated with the theatrical business here, as treasurer of the Boston Opera House.

By the death of Congressman Wm. G. Brown, Jr., of West Virginia, his widow, who as Isetta Jewel was for two seasons a well-liked member of the Castle Square Stock company, falls heir to a fortune af several million.

A professional matinee—announced as arranged at the request of Will Hodge—was given of "Hobson's Choice" March 24.

A return engagement of Cyril Maude in "Grumpy," at the Hollis and "Stop! Look! Listen!" at the Colonial, were the openings of the week. The continuing bills: Plymouth, "Justice"; Shubert, "Alone at Last"; Wilbur, "Hobson's Choice"; Park Square, "Twin Beds"; Majestic, William Hodge in "Fixing Sister"; Castle Square, "Under Cover."

Clara Barteaux, directress of the Frohman Theater (that is to be; it is still apparently the Copley) is arranging the production of "Racketty Packetty House." There is some talk of the use of the little Dartmouth Street Theater as a house exclusively for children's plays.

Clayton D. Gilbert's pupils of the dramatic department of the New England Conservatory, on March 24, 25, gave interesting recitals of light opera and folk songs.

J. D. Williams's production of "Justice," which will go to New York soon, has been hailed here as unquestionably the play of the year. The stark truth and strength of the play has made a deep impression, and John Barrymore's work as the harrassed Holder has revealed unsuspected ability in him. O. P. Heggie, Lester Lonergan and Kathleen Nesbitt are prominent in a cast that down to the smallest part is of all-round excellence. Messrs. Heggie and Lonergan addressed the Drama League March 21, on the occasion of a meeting to hear Mr. F. W. C. Hersey speak on Galsworthy.

May Irwin, who comes to the Plymouth Monday in "33 Washington Square," will give a benefit for families of the victims of the Villa raid at Columbus.

FORREST IZARD.

SAN FRANCISCO

SAN FRANCISCO (*Special*).—The Grand Jury investigated the scalping of tickets around the Orpheum. Mr. Hertz, the manager, was present, and was willing to do all in his power to stop it. People pay scalpers an advance for good seats. The Orpheum has been powerless for years to stop the trafficking.

Paola Ananian, a member of the Boston Grand Opera company, that has just finished an engagement at the Cort, was arrested charged with mashing, and was released on $500 bail that he might appear with his company.

Florence Roberts returned to the city of her early triumphs March 19, and opened at the Columbia to a welcoming house in the emotional role, in "The Eternal Magdalene." A New York company is supporting her, which includes Edmund Elton, Millard Vincent, Frances Yunge, Carrington North, Pierce Benton, Arthur Davis, Brian Darley, Taylor Carroll, George La Roe, June Janin, Howard Smith, and James E. Smith. Miss Roberts will remain with us for two weeks.

The Alcazar staged "Sadie Love" March 20, and it pleased. Lytell and Vaughan were the stars. Their engagement will soon end, after which they will appear in the "Islands."

The Boston Grand Opera company and Pavlowa finished their engagement at the Court March 19, and went over to Lakeland, opening March 20. Ramona, a picture, will be shown twice daily at this house.

The star number at the Orpheum was Harry Green in "The Cherry Tree." George Damerel, "The Merry Widow" star of several years ago, is also on the bill. Dupree and Dupree, William Hallen and Ethel Hunter and others, make up a good bill.

The Empress presented Theda Bara in "Gold" and "The Woman in Film." Eight Black Dots and seven other vaudeville numbers attracted. Pantages offered "The Mystic Bird," a canary with a violinist, Master Paul. The rest of the bill was good.

A. T. BARNETT.

MEMPHIS, TENN.

MEMPHIS, TENN. (*Special*).—At the Orpheum, week March 20, Alexander Carr in "Potash and Perlmutter." "Fra the Land of the Heather and the Highlands of Scotland," Jack Wyatt and Scotch Lads and Lassies, Marshall Montgomery, ventriloquist; Diamond and Brennan in "Nifty Nonsense," Hans Hanke, Russian pianist; Orpheum Travel Weekly. Week March 27: Julia Dean in "Marie-Rose," and Madame Elconora de Cisneros, prima donna. Sunday night, March 19, John P. Slocum concluded at the Lyceum, "Nobody Home," an engagement that has proven popular. Wednesday, March 22: Clifford Devereux and company in Shakespearean plays at the Lyceum for three nights, "Twelfth Night," "The Comedy of Errors," and "She Stoops to Conquer." Walker Whiteside's "The Typhoon" at the Lyceum, March 24, 25.

CLYDE GRISSAM.

ROCKFORD, ILL.

ROCKFORD, ILL. (*Special*).—Grand Opera House: "It Pays to Advertise," March 17, matinee and night, to splendid business (return engagement); "Maid in America," one night only, is because it is against the law to sell standing room, and at least a hundred people were turned away. During the performance one of the girls fainted while doing her act. John Drew in "The Chief," March 24, and March 27 and 28, Billie Burke. Manager Peck is certainly keeping us busy this month with a very choice line of attractions.

Palace: Vaudeville, March 20-22, a very well balanced bill, which is more than pleasing. Among the five acts are "A Southern Porch Party," with eight people; the Co-eds, a dancing set of ten, and Spencer and Williams. "The Prince of To-Night," March 23-25.

HARRY F. NORRIS.

PLAYS IN A HOTEL BALL ROOM

CINCINNATI (*Special*).—By far the most interesting thing in the theatrical world here for the week March 19 was the appearance of Stuart Walker's Portmanteau Theater which gave two performances, matinee and night, March 21, in the ballroom of the Gibson House. We say this freely, unbiased by the fact that this is Mr. Walker's home town. In spite of that the Portmanteau Theater unpacked from its crates and set up in one end of the ballroom proved itself a joy indeed. Mr. Walker's idea is a very sound theory of the much discussed little theater project and the success that Mr. Walker is meeting with en route justifies his commendable work. Four different plays were given here: "Six Who Pass While the Lentils Boil," "The Trimplet," "Nevertheless," and "Gammer Gurton's Needle." The first three are one-act plays, written by Mr. Walker, who modestly refrained from any claim to authorship on the programme, stating his idea was to present the work of Portmanteau Theater collectively and not to feature any individual of any particular part of his general working scheme. Of these three plays, "Nevertheless" takes rank with the best one-act play given in this city, both as to construction in writing and acting. No other cast could have improved on the work of Nancy Winston, Wilmot Heitland, and McKay Morris. "Gammer Gurton's Needle," an old English farce of the sixteenth century and advanced as the first farce ever written, was presented in a manner true to the period and the Portmanteau idea. The acting of all of Mr. Walker's company was quite uniform in merit. Gregory Kelly, Harry Fumade, Edgar Stehli, Florence Wollerson, Annie Lowry, and Lew Medbury were the others of the company of ten beside Mr. Walker who made big personal hits. The scenery and costumes by Wilmot Heitland were features of the performance.

"Princess Pat" came to the Lyric for the week. Business was very good. The cast is nearly the same as appeared in New York, including Eleanor Painter. "The Weavers" follows.

Julian Eltinge in "Cousin Lucy" held the boards across the street at the Grand. Julia Arthur in "The Eternal Magdalene" follows.

A fine bill was seen at Keith's, headed by McIntyre and Heath, Sophie Tucker, and William Morris in a comedy playlet scored heavily. At the other vaudeville house, the Empress, Anna Eva Fay drew the biggest business of the season.

"The Battle Cry of Peace" opened to a two weeks' whoing at Music Hall.

JOHN REDHEAD FROOME, JR.

PITTSBURGH

PITTSBURGH, PA. (*Special*).—The Serge de Diaghileff Ballet Russe was seen at the Nixon March 20-22, a matinee being given on the latter date. Monday night's audience was large and fashionable, and the scores of limousines hindered the progress of street-car traffic on Sixth Avenue. Among the prominent numbers given by the ballet were "Scheherazade," "Thamar," "Le Spectre de la Rose," "Les Sylphides," "Petrouchka," "Prince Igor," "Cleopatre," and "Carneval." Pittsburgh gave the Russian dancers good patronage, which added another city to the conquest of the Ballet Russe. The last half of the week at the Nixon was taken up with the San Carlo Opera company in "Aida," "Lucia," "Tales of Hoffman," and "Il Trovatore." "Come to Bohemia," week March 27.

"The World of Pleasure," a Winter Garden show, taxed the capacity of the Alvin March 20-25, an extra matinee being given on Friday. Louis Mann in "The Bubble" followed, and "The Only Girl" (return engagement) is underlined.

The Lyceum had "Ten Nights in a Barroom," March 20-25, with Williams Wells, formerly of "The Trail of the Lonesome Pine," as Joe Morgan. "The Fatal Wedding," March 27-April 1.

Dancing held full sway week March 20, and the Davis had for the headliner Ruth St. Denis. Madame Yvette Guilbert will present "Ten Types of Women," with ten songs to set them forth at the Alvin, March 30.

Rex Beach's "The Ne'er-Do-Well" is scheduled to appear at the Pitt, as a screen production, beginning an engagement March 27.

Hastings's Big Show drew fairly good houses at the Gayety March 20-25, and the Star and Garter Show followed. The Victoria and Academy continue their usual offerings.

FACKINER.

BALTIMORE

BALTIMORE (*Special*).—As a befitting climax to its regular season, the Academy is offering this week the long awaited revue, "The Passing Show of 1915," which began its engagement before a good-sized audience on Monday night, March 27. "The Birth of a Nation" is in its fourth week at Ford's, and still drawing capacity houses at every performance.

The Philadelphia Orchestra paid us their single visit this season on March 22 at the Lyric, presenting one of the most interesting programmes of symphonic music which we have heard this season. This organization has reached a very high plane of excellence under the direction of Leopold Stokowski, a conductor of unusual attainments. They presented the unfamiliar Franck Symphony in D Minor, Two Nocturnes by Debussy, and the Vorspiel and Liebstood from "Tristan and Isolde." Fannise Bloomfield Zeisler was the soloist. Stokowski gave really remarkable readings of the Symphony and Wagner number. And the Debussy numbers were among the very best things musically we have had the good fortune to hear this season.

At the Colonial this week Stevenson's popular play, "Dr. Jekyl and Mr. Hyde," is enjoying an unusually prosperous engagement, as it has been some years since it has been here.

Baltimore is in sackcloth and ashes over the turn down given it by Serge Diaghileff. He has cut the city "dreadfully."

I. B. KREIS.

NEW HAVEN, CONN.

NEW HAVEN, CONN. (*Special*).—"Are You a Mason," at the Hyperion, week March 21, played to a satisfactory business. Charles Carver played the leading role as usual and was well supported by Mr. Dilson and Mr. Bonney. Irene Summerly, Miss Alda, and Miss Cairns took other prominent parts. Mr. Jackson gave an interesting character impersonation rather unlike any other role he has taken while in New Haven. The comedy work of all members of the company was of a high standard. Audiences well pleased. "See America First," a musical comedy by Cole Porter and T. Lawrason Riggs, was given at the Schubert, March 23. (The comedy was produced in New York, Tuesday March 28). President Hadley of Yale University, Dean Swan and other dignataries were in the first-night audiences at New Haven.

SEYMOUR WEMYSS SMITH.

PIRATES BEWARE

AND

MANAGERS, BEWARE OF PIRATES!

The Unprecedented Success of Charles Hopkins' Magnificent Production

OF

"TREASURE ISLAND"

Now being presented at the Punch & Judy Theatre No. 155 West 49th Street, New York

has made the quaint Punch & Judy the most popular playhouse in New York, and may perhaps lead into temptation that almost extinct parasite of the theatrical profession, The Play Pirate, who may possibly endeavor to profit by our success.

The dramatization of "Treasure Island," made by the well known author, Jules Eckert Goodman, is fully protected by copyright in the United States and foreign countries, and by our Special Arrangement with Lloyd Osbourne, representative of the Stevenson Estate, no other dramatization can be authorized or allowed.

The Punch & Judy Theatre Company, Inc., is the owner of all dramatic rights in "Treasure Island" under such arrangement with the estate of the author, the celebrated Robert Louis Stevenson, and stands ready to prosecute any infringement of its rights to the full extent of the law.

The American Play Company is the sole agent for the leasing of this play which is now so successfully being given in New York. No one else has authority to contract for the rights to the play, "Treasure Island."

THE PUNCH & JUDY THEATRE COMPANY, INC.

Samuel H. Wandell, Attorney,
No. 2 Rector Street, New York.

TO ALL SINGING MEMBERS OF THE THEATRICAL PROFESSION

WE HAVE SOME **Great New Unpublished Songs**

which will fit most any act or occasion, professional copies of which we will be pleased to MAIL FREE ON REQUEST, and will Demonstrate any which may be found available for Professional Use.

KNICKERBOCKER STUDIOS,
Gaiety Theatre Bldg., 1547 Broadway, N. Y. City

LADIES, DON'T WORRY! We Can Clean Your Gown in Five Hours If You Need It

SCHWARZ & FORGER

CLEANERS OF FINE GOWNS

704 Eighth Avenue, near 44th Street, New York. Phone, 4136 Bryant

12 BRANCH STORES IN NEW YORK CITY

PLAYS For STOCK, REPERTOIRE, AMATEUR COMPANIES
LARGEST ASSORTMENT IN THE WORLD. Books for Home Amusement. Negro Plays, Paper, Scenery, Joke Books. Catalogues FREE! FREE! FREE!
SAMUEL FRENCH 28 West 38th Street, New York

MILLER
COSTUMIER
236 So. 11th St.
Philadelphia, Pa.

FOR RENT
Majestic Theatre, Port Huron, Mich.
Complete. Seats 1600. Only Legitimate and Vaudeville house. City of 23,000. Term lease—good deal to responsible party.
JOHN G. O'NEILL, Port Huron, Mich.

STENOGRAPHY
TYPEWRITING
MIMEOGRAPHING
Theatrical Copying a Specialty
Best Work—Lowest Rate
J. E. Nash, 1368 Broadway (cor. 37th St.) N. Y.

RENEE JOHNSON Dramatic Department
Shubert Advertising Corporation
Copley Theatre, Boston, Mass.

MARY ASQUITH
PLAY BROKER
PERSONAL VEHICLES FOR STARS
1402 Broadway NEW YORK

PLAYS For Amateur and Professional Actors. Largest assortment in the World. Catalogue free. THE DRAMATIC PUBLISHING CO.
542 So. Dearborn Street, CHICAGO, ILL.

DIXIE HINES INTERNATIONAL PRESS BUREAU
1400 Broadway - - New York
General publicity of an intelligent and effective nature for players and productions.

FIBRE, STEEL and BRAINS

BAL FIBRE TRUNKS are made of selected basswood, cold stamped steel corners and other fittings, vulcanized hard fibre and the brains of finest trunk building organization in the world.

WILLIAM BAL COMPANY, 145 W. 45th St., N. Y. City

NEWS OF STOCK PLAYS AND PLAYERS

FRANK H. BROOKS, Editor Stock Department

The TICKER

THE MIRROR is indebted to Mr. A. Swan, of Boston, for the letter following. It will interest people in stock:

I recall a far Western Stock company, a few years ago, advertising in THE MIRROR, the unique circumstance of two leading men. There is in the progressive city of Sioux City a permanent stock company which this season has gone the far Western organization two better.

I had the pleasure, last Summer, of attending two presentations by the Morgan Wallace Players, housed in the new Princess Theater, Sioux City. One week, I saw "Pierre of the Plains," with the actor-manager himself in the title role, a part, by the bye, for which he was apt.

The following week, the bill was "Merely Mary Ann." The composer was played by the juvenile of the company, an actor by temperament and appearance remarkably fitted for that role. Mr. Wallace was not in the cast at all.

A few weeks ago, I have been informed, the Princess company put on "Under Cover." Mr. Warner's part was entrusted to the "heavy"—if the old-time terminology still "goes." I remembered this actor and was struck at once by the thought of how suitable his style was to that sort of character; for, happily, he is not a "heavy" of the old school.

And last week, "At Bay" was the play. The ingratiating Irishman created by Mr. Standing was not performed by any one of the actors I have named in the foregoing, but by a comedian who, I am told, had theretofore been at his best as a policeman.

I can recall vividly several stock performances in New York where the leading man was unfitted both by nature and art for the leading role. But still he *had* to act it—and learn it—but with havoc in his wake.

In Sioux City, apparently, they have a stock company that is being organized, in part, upon the artistic plan of the famous German repertory playhouses.

McWATTERS-WEBB, TERRE HAUTE

TERRE HAUTE, IND. (*Special*).—At the Grand, McWatters-Webb Players appeared to best advantage in "The Man from Home," week of March 20. It is the consensus of opinion that this is the best vehicle this popular company has had to the present time. W. O. McWatters, in the title-role, gave an extremely intelligent characterization of the difficult part. Mae Melvin, playing the feminine lead, was as usual, artistic. Leslie Webb contributed an interesting portrayal of the duke incognito. Tom Krueger was happily cast as the fiance. Lester Howard was pleasing as the earl. The remainder of the cast, including Victor Fletcher, Bennett Finn, Edith Gray, Earle Suffrain, Edith Bowers, Joseph Sedletzeck, and Sam Miller, were properly cast and entirely adequate. The play was capably staged by Bennett Finn, with the assistance of Victor Fletcher. Credit for the beautiful sets is due E. Raymond Black. "The Fortune Hunter," week of March 27.

GANTT BAGGOT.

MOZARTS HOLD AT ELMIRA

ELMIRA, N. Y. (*Special*).—The capable Mozart Players gave an elaborately staged presentation of "The Dawn of a Tomorrow" at the Mozart, March 20-25, to large business. Alice Clements was strong as Glad and her emotional scenes won enthusiastic approbation. Harold Salter did some of his best work of the season as Sir Oliver Goldsmith and pleased greatly. Victor Browne was splendid as Dandy. Arthur Griffin made a capable Dr. Heath, and Harry E. McKee a good Sir Bowling Burford. Jack McGrath was happily cast as Oliver Holt. Emma Carrington made a delightful Madge De Lorme, and Cliff Hyde did well as Lord Tommy. Others seen to advantage were Peggy Cameron, Joseph Latham, David Rogers, Henry Williman, Gail Truitt, Lee Parks, George T. Amend, and Frank Bayes. Special scenery by Karle Amend was most attractive and incidental music, under the direction of Carle Opitz, helped materially. "The Power Behind the Throne," 27-Apr. 1; "The Christian," 3-8. Mrs. Wiggs of the Cabbage Patch (repeat), 10-15.

J. MAXWELL BEERS.

FISHER'S "NEARLY MARRIED"

ST. PAUL, MINN. (*Special*).—Another riot of fun was "Nearly Married," as presented by the Ernest Fisher Players at the Shubert March 19-25. May Buckley was happily cast as Betty Lindsey. Minor Watson, as the husband, did effective work, and his business of showing extreme presence of mind in using the rare necessities of life to extinguish the garage fire, in which he was ably assisted by Agatha Brown as Hattie King, held the audience spellbound. Frederic Van Rensalaer as Prince Rauterbuile, Earl Lee as Tom Robinson, and Duncan Penwarden as Peter Doolin, contributed characterizations that lifted their efforts far above the level of ordinary stock work. "Confessions of a Wife," March 26-April 1. "Three Weeks," April 2-8.

JOSEPH J. PFISTER.

POLI'S PLANS FOR BALTIMORE

BALTIMORE, (*Special*).—Beginning on Monday, April 3, S. Z. Poli will take over the Academy for a Spring and Summer season of stock performances, and then will begin a merry stock war, as this house adjoins the Auditorium, where the Auditorium Players, the successors to the Poli company have been holding forth for several weeks. The Auditorium Players have a large following in town, and business has been extremely good for the past few months. Whether the Auditorium Players will hold their own, or whether the Poli forces go down to defeat is a question which must be decided, as Baltimore cannot or will not support two stock companies. In the Poli company opening at the Academy, Florence Rittenhouse, late of the Poli Forces in Washington will have the leads, and Richard Buhler will play opposite her. Edna Hibbard, whose vaudeville tour came to grief a few weeks ago, and who has made herself familiar through various engagements with the stock companies at the Auditorium will also be in the new company, as will John M. Kline and Russell Filmore. "Under Cover" will be the first production for the opening week.

That delightful little comedy "The Prince Chap," which served Cyril Scott so well some years ago was revived by the Auditorium Players week March 20-25. By no stretch of imagination can this piece be labeled a good specimen of stock play, inasmuch as the minor characters only act as feeders to the title role, which last week was played by Carl Anthony, in a surprisingly agreeable manner. The role of Claudia was interpreted in the last act by Grace Huff, who did what little was required of her in a most satisfactory manner. That excellent actor, Frank Jamison, gave a really brilliant performance as Runion, the butler. Edwin Evans again triumphed in his particular ability to make a small role stand out. Tersea Dale as usual brought to the role of Alice Travers a splendid understanding of its possibilities. The remainder of the company were good, and the play was staged well.

I. B. KREIS.

WILKES' "BOUGHT AND PAID FOR"

SEATTLE, (*Special*).—The Wilkes Stock company, at the Metropolitan, gave a first-class presentation of "Bought and Paid For," March 12-18, which was attended by large and appreciative audiences. The company is growing in favor with Seattle playgoers, as the excellent work of the versatile members of the cast is beginning to gain recognition. Norman Hackett and Phoebe Hunt in the leads invested their respective roles with skill and finish, while Richard Vivian, as James Gilley, made the most of the part. In the cast were Helene Sullivan, Antoinette Crawford, and Ludovic Bremner, who contributed to the success of the performance.

BENJAMIN F. MESSERVEY.

"FINE FEATHERS" IN SPOKANE

SPOKANE, WASH. (*Special*).—Following the record-breaking "Littlest Rebel," with its nearly 100 people, the Ernest Wilkes Stock company went to the other extreme this week in "Fine Feathers," at the American, with a cast of only seven people, three of these in minor parts. J. Anthony Smythe had the role of the husband, which Robert Edeson played in the all-star company which toured the country in the piece. Smythe made it an effective characterization. Miss Marta Oatman was completely at home and at her emotional best in the Lotita Robertson role of the wife. Ralph Cloninger was the reporter, the friend of the struggling pair. Chester Warner played Wilton Lackaye's old role as the unscrupulous contractor who plans all the wrongdoing for his own gain. "The Old Homestead," week 20. W. S. MCRAE.

NEW STOCK FOR FALL RIVER

FALL RIVER, MASS. (*Special*).—An announcement that will bring pleasure to thousands of theatergoers, was made by John Meehan to your correspondent, of his intention to open with a new stock company at the Savoy Theater, Fall River, Monday, April 24, for a Spring and Summer season of nineteen weeks. Mr. Meehan states that the company will be the strongest and best ever seen here and will include John Meehan and Miss Florence Carpenter, who scored such a great success in New Bedford this winter, being the best leading woman ever seen in stock in that city. W. F. GEE.

ALCINE PLAYERS, FLINT, MICH.

FLINT, MICH. (*Special*).—The Alcine Players will open a Spring and Summer stock engagement at the Majestic Theater, Flint, Mich., April 23, with "Under Cover." Besides Arling Alcine, will be Grace Hamilton, Aurel Burtis, Florence Lewin, Laurette Allen Marie Palmer, Mercedes Lake, C. Edmund Roberts, Will Lloyd, Chas. Husted, Guy Kibbee, Frank Hawkins, and Walter B. Riley. The executive staff comprises James A. Bliss, director; Roy P. Knotts, business representative; Chas. Carroll, scenic artist, and Hugh Graeser, stage carpenter. Only the best of the first class royalty plays will be produced.

ROY P. KNOTTS.

GREATER NEW YORK STOCK

KEITH'S BRONX.—Elsie Ferguson's big success, "Outcast," was the bill for week March 20. Frances McGrath, who can always be depended upon to give a painstaking and conscientious performance, is undoubtedly one of the cleverest stock leading women. Her performance of Miriam lacked only the finer shading that longer preparation would have given to admit of an absolutely perfect performance. As Geoffrey, Walter P. Richardson, gave a splendid account of himself. His versatility in playing both comedy and dramatic roles has enabled him to establish a popularity which seems permanent. It is a great relief to find Walter Marshall in something other than the role of a villain. His performance of Hugh allowed a kinder and more tender tone quality and characterization than we are usually priviledged to hear and see. Fred C. House's entrance is always the laughter signal—such is the fate of a comedian—but as Tony this was not remiss. Luella Morey, as Valentine, added another characterization to her long list of successes, and Albert Gebhardt and Margaret Fielding did good work in minor roles. A splendid bit was contributed by Geraldine Sloane as the maid. Week 27, the B. F. Keith Players will be seen in "Blue Jeans."

IDA C. MALCOMSON.

BROOKLYN.—"The Wrong Way," by Owen Davis, was effectively played at the Grand Opera House last week, with the members of the company scoring great success. Dudley Ayers, as Lawrence Grove, and Enid May Jackson, as Helen Warner, could not improve in their work, while William Elliott, as James Wayne, made the most of that part. Business is very good, a remarkable difference being noticeable by comparing the size of the crowds to that of the early part of the season. "The Revolt," week March 27.

MERKLINGER.

WADSWORTH.—The Wadsworth Players presented "Kick In" for their last attraction of the season last week. Welba Lestina as Molly and Harry Hollingsworth as Chick, aided by a well chosen cast, helped give a very enjoyable presentation. It is with deep regret that theatergoers up this way see the players depart, but the house has been leased for pictures, which will commence next Monday.

ELSMERE.—The Elsmere Players presented "Seven Keys" last week to capacity houses. Next week, "Kick In," with Welba Lestina and Clay Clement in the leading roles. Miss Lestina will become leading woman of this fine playhouse now.

F. H. R.

STOCKS IN PHILADELPHIA

PHILADELPHIA (*Special*).—That a stock actress makes more friends among her audience than an actress playing in the legitimate houses was again emphasized most emphatically. It occurred last Monday night at the American when the leading lady of George Arvine's stock company, Miss Ruth Robinson, made her reappearance after an enforced absence of some time due to illness. She was given a most cordial welcome by the friendly audience and it was no wonder that opening night of "Charley's Aunt," she played her part with more vim and fire than usual.

At the Knickerbocker, week March 22, "The Spendthrift," was the attraction, and it gave the West Philadelphia patrons of stock an opportunity to see how varied are the abilities of the new leading lady and man, Emily Smiley and John Warner.

J. SOLIS COHEN, JR.

HARTFORD POLI PLAYERS QUIT

HARTFORD, CONN. (*Special*).—The Poli Players after making a record of sixty-five weeks in this city disbanded March 25. This announcement was quite unexpected and proved a surprise even to members of the company. "Salomy Jane" was the farewell attraction and the Players never gave better evidence of their individual and collective ability. Hazele Burgess gave an excellent portrayal as Salomy and Robert P. Gleckler was equally satisfactory as the hero. Ben MacQuarrie, Fussell Filmore, Forrest Seabury, John Ellis, Ada Dalton, Hal Briggs and Tom Sena all did good work.

Future plans at Poli's Theater are very indefinite. Week of March 27, "The Battle Cry of Peace," will be the attraction. The orchestra will be increased in size and other attempts will be made to improve the house. It is announced that after a few weeks another stock company may open here.

SEYMOUR WEMYSS SMITH.

DUBINSKYS

KANSAS CITY, MO. (*Special*).—The Dubinsky Brothers' Stock company, started another big week, March 19, in "The Trail of the Lonesome Pine," following one of the biggest weeks of the stock history in Kansas City, with "The Time, The Place and The Girl." Edward Dubinsky, as Hale, the engineer, and Miss Irene Daniel, as June, created a favorable impression in their roles. "The Man from Home," week 27.

SHANNON.

Chas. Lighbn, Spokane.

ANN PITTWOOD,

The Smallest Leading Woman in the United States, as She Appears in "The Littlest Rebel."

"The smallest leading woman in the United States" is the title that might be applied to little Ann Pittwood, the newest star in the constellation which graces the circuit of the Ernest Wilkes western stock theaters. Miss Pittwood is one inch less than five feet tall, and weighs but 93 pounds. But stature has failed to dim her success any more than it did Napoleon's. In fact, it has been the open sesame to stardom for her. Ethel Barrymore and a number of others would find it impossible to fill her shoes (dramatically as well as physically) in "The Littlest Rebel," in the name part of which Miss Pittwood scored a triumph at the American here this week. So great was her success that Mr. Wilkes is planning to star her over his circuit in the part.

Miss Pittwood is not new to the footlights. After being graduated from the American School of Dramatic Art in New York City, she played the most important child part with Laurette Taylor in "The Seven Sisters." Then she toured a season with Maude Adams, playing Wendy in "Peter Pan." Still later she spent a winter in stock in the East, and also played with Emmet De Voy in his production of "His Wife's Mother."

Miss Pittwood is not more than 17 or 18 summers.

DAVIS IN "TOO MANY COOKS"

PITTSBURGH, PA. (*Special*).—"Too Many Cooks," the offering of the Davis Players at the Grand week of March 20, drew the usual good houses. Edward Everett Horton as Albert Bennett and Alice Fleming as Alice Cook, were the main figures in the piece, both doing creditable work. Ernest Cossart was well cast as Bennett's Uncle, and Mable Caruthers was seen to advantage in the role of Ella Mayer. The novel stage settings, first the foundations, then the framework and finally the completed house were heartily approved of by the audiences. The other members of the company were cast among the many "relatives." "On Trial," week of March 27. Jack Morgan is leading man, week of March 25, at the Empire Stock company, succeeding William Wells.

FACKINER.

WILLIAM SHAW.

In His Feminine Make-up in the Periwig Club's Play at Lakewood, N. J.

The Periwig Club of the Lawrenceville School, Lawrenceville, N. J., gave an excellent account of their thespian ability in their recent production of Percy Mackaye's "Mater." The play was presented at the Laurel House, Lakewood, N. J., to large and appreciative audiences. William Shaw in the titular role scored the individual hit of the piece with his excellent characterization of a beautiful, loving, unscrupulous, laughing, weeping, cajoling "Mother Goose" of a widow. "Mater" was produced under the capable direction of Donald Wheeler.

BAKER'S NEW LEADING WOMAN

PORTLAND, ORE. (*Special*).—As "Rebecca of Sunnybrook Farm," Jane Urban, new leading lady of the Baker Players, glided straight into the favor of the patrons of the Baker Theater, now christened the Hippodrome. This seasonable play, seen in Portland for the first time in stock, was one of the best performances the Baker Players have put on, and the public responded accordingly. Edward Woodruff, the hero, satisfied heart and imagination. It was his valedictory performance with the Baker Players, and he will be missed. Henry Hall was a stage driver with interesting personality, and in fact all the characters were unusually well fitted to their parts. JOHN F. LOGAN.

"THE CHORUS LADY" SALT LAKE

SALT LAKE CITY (*Special*).—At the Wilkes Theater the regular stock company presented "The Chorus Lady" entire week of March 13. Nanna Bryant was very satisfying. Her hair of Titian red was particularly appropriate. Paul Harney was manly as Dan Mallory, Merle Stanton made good as Mrs. O'Brien, Charlotte Treadway was pretty as Nora. Cliff Thompson, G. Lester Paul, Raymond House, Huron L. Blyden, John C. Livingstone, Claire Sinclair, Aneyn T. McNulty, Chester Meyers, and Frederick Munier were each good. Good business. C. E. JOHNSON.

HATHAWAY'S "LONESOME PINE"

BROCKTON, MASS. (*Special*).—The Hathaway Players in "The Trail of the Lonesome Pine," week March 20, to appreciative audiences. Julian Noa, as John Hale, gave a manly and convincing interpretation of the young engineer. Ruth Lechler, as June Tolliver, scored a hit; Herbert De Guerre, as Judge Tolliver, gave a fine character portrayal; John B. Whiteman, as Bob Berkley, essayed the role of Hale's friend in a pleasing manner; Marion Chester, as Ole Hon, was remarkably clever; Walter H. Bedell, as Uncle Billy Bean, furnished some good comedy; Leah Jayne, as Lorretty Tolliver, did good work; Forrest Abbott, as Cal Heaton, was creditable in a minor role. William H. Dimoch, stage director, is entitled to praise for the excellent production. "The Mis-Leading Lady," week 27. W. S. PRATT.

NEWARK, N. J.

NEWARK, N. J. (*Special*).—Owing to the great success of "The Old Homestead" several weeks ago, Manager Stork decided to give the patrons of the Orpheum Theater another rural drama. "Quincy Adams Sawyer" proved a success. Mr. Stork returned to the cast and played the title-role very satisfactorily. Mabel Brownell was delightfully sweet as the blind girl. In fact, the entire cast was excellent, which includes Bruce Elmore, Grant Irvin, Hallet Bosworth, Bobby Livingston, James Gary, Enid Morel, Margaret Dills, and others. "Potash and Perlmutter" follows.

GEORGE S. APPLEGATE.

PARK AND SHENANDOAH STOCKS

ST. LOUIS (*Special*).—At the Park, week of March 13, the old Seabrooke-Katie Barry success, "The Chinese Honeymoon," was put on by the Park Opera company. The popular Frank Moulan, as Sam Pineapple, scored another decided hit. Mabel Wilber, Sarah Edwards, Arthur Buckly, George Natanson played the leads, and Billy Kent made a small part, that of Chippe Chop, stand out pleasantly. Royal Cutter, stage manager of the company, was out of the cast for this production. Louise Allen in the old Kitty Barry role, Fi Fi, was happily cast. "The Girl of My Dreams" follows.

At the Shenandoah this week, Florence Reed and Malcolm Williams are playing their final week in St. Louis as stars of the Players Company. Miss Mary Boland succeeds these two stars next week and opens Monday at the Park in "Along Came Ruth." Mitchell Harris plays opposite Miss Boland in the male lead, and William Macauley, Vessie Farrell, Henry Hull, Elsie Hitz, Loreatta Wells, Stanley James, Matt Hanley, Marie Prather, Louis Calhern, and L. J. Bartels will be in the cast. Week of March 20 at the Shenandoah, the presentation of "The Chinese Honeymoon" will be given, closing on Sunday for the company's return to the Park. HAGERMAN.

STOCK COMPANY IN DISTRESS

THE MIRROR is in receipt of a letter to the effect that a stock company which played at the Grand Theater, Augusta, Ga., under the management of Eugene Murphy, is in distress, and that a benefit tendered it to enable the actors to return to New York netted a sum not sufficient for the purpose, and besides, the whole sum realized was not turned over for the purpose intended. At last accounts the company was in bad straits while the manager had gone to New York and is now in the city.

STOCK NOTES

Miss Ruth Robinson, the popular leading woman of the Arvine Players, of Philadelphia, was tendered a cordial reception upon her return to the cast in last week's production of "Charley's Aunt," after a week's illness.

The Nestell Players at the Home, Hutchinson, Kan., in "Lost in New York," March 13-15; "The Third Degree," March 16-18. Crowded at all performances. "In the Hills of Old Virginia," March 20-22; "The Penalty," March 23-25.

Geo. Nolan Leary, for the past thirty weeks with the Pard and Shenandoah Players, St. Louis, is filling a Spring season of ten weeks with the Hathaway Stock company in Brockton, Mass.

"The Girl Out Yonder," at the Shubert, Milwaukee, March 20-25, to crowded business.

The Orpheum Theater, Sioux Falls, S. D., opened recently with LeComte and Flesher's Players, for an indefinite run. Fred E. LeComte is the manager, and Walter Curtis the stage director. Edna Marshall and George V. Dill, favorably known in the profession, are the leading people. Aduia St. John is the second woman, Glenella Porter, the ingenue, and Mrs. Clarence Bennett, character woman. Aldred Pierce, heavies, Roy Van Fossen, comedian, and Fritz Adams, juveniles, O. L. Davis, scenic artist. "Within the Law," was the opening bill and Miss Marshall made a wonderful legitimate success in the role of Mary Turner. "The Chorus Lady," followed.

The Grand Theater Stock company opened at Fairmont, W. Va., March 20, for a Spring and Summer season of permanent stock. High class royalty plays will be the vogue with the late Chas. Klein's "The Gamblers" as the introductory offering. Milton H. Goodhand, leading man; Hazel Baker, leading woman.

Pauline Seymour, late stock leading woman, opened in Keith vaudeville March 20 in "The Romance of Emily Ann," supported by Thomas Mitchell, Olive Baker, and Frank Dare.

Bertha Mann, late leading woman for Emanuel Reicher, with his company "The Modern Stage," has been engaged for a special engagement at the Warburton Theater, Yonkers, N. Y., where she opened week March 20 in an elaborate revival of "Nobody's Widow." Miss Mann is to appear in a deferred Broadway production, due for presentation early in the Spring.

Frances Golden is with "A Spring Maid" company playing Michigan towns.

Miss Sylvia Cushman, recently ingenue with the John Craig Stock company, Boston, is now with the Ben Craig Players, Waltham. Little Miss Cushman is only 18. She has been on the stage four years.

Miss Kitty Brown of New York, has gone to Des Moines, Iowa, as substitute for Miss Fay Bainter who on account of illness is temporarily out of the cast of the Princess Players. Miss Brown made her debut in Des Moines two weeks ago in "Divorcons."

ANDREW BYRNE
Musical Director, Composer, Arranger
779 Quincy St., Brooklyn

FRED ERIC
Engaged by MR. PERCY BURTON for
Sir Herbert Tree's Shakespearean Festival
5311 N. 13 St. Bell phone, Wyoming 1652-J.
Philadelphia, Pa.

LOUISE MULDENER
"The White Feather"—On tour—Wm. A. Brady, Mgr.

JAMES L. CARHART
Maude Adams Co. Management Chas. Frohman.

PRODUCTIONS - STARS - LEADING PLAYERS
AUTHORS DIRECTORS
CHARLES EMERSON COOK INC.
SPECIAL & PUBLICITY
TELEPHONE BRYANT 9779
AEOLIAN HALL, 33 WEST 42 STREET
SERVING MORE THAN 5300 NEWSPAPERS AND MAGAZINES IN THIS COUNTRY AND ABROAD
CHARLES EMERSON COOK, GENERAL MANAGER.
BEULAH LIVINGSTONE, WOMENS DEPT. W. SPENCER WRIGHT, ART DEPT. GEORGE VAUX EVANS, MAGAZINE DEPT.
A LIMITED AGENCY SERVICE FOR STARS AND LEADING PLAYERS ONLY IS OFFERED IN CONNECTION WITH GENERAL AND SPECIAL PUBLICITY.

JUVENILE LIGHT COMEDIAN
STEWART E. WILSON
Week March 27th-April 1st—"RAYMOND FLORIOT" in "MADAME X"
POLI SCRANTON PLAYERS

Charles Hunter Padden
LEADING MAN
Mgt. CHAMBERLAIN BROWN 1482 Broadway, New York

FRANCES McGRATH
LEADING WOMAN
Keith's Bronx Theatre New York City

WELBA LESTINA
LEADING WOMAN
This Week—"KICK IN" ELSMERE THEATRE NEW YORK CITY

Jack Roseleigh
LEADING MAN
This Week: "Mephisto" in "Faust"
B. F. Keith's Players
Hudson Theatre
Union Hill, N. J.

DUDLEY AYRES
LEADING MAN
Management of CHAMBERLAIN BROWN Grand Opera House, Brooklyn

ROBERT HYMAN
LEADING MAN
PRINCESS THEATRE DES MOINES, IOWA

HAZELE BURGESS
AT HOME
863 MASSACHUSETTS AVE. CAMBRIDGE, MASS.

HAZEL MILLER
INGENUE
POLI PLAYERS
Scranton, Pa.

ROBERT P. GLECKLER
AT LIBERTY AFTER MARCH 25th
Address Poli Theatre, Hartford, Conn.

Margaret Willard

Address care DRAMATIC MIRROR.

MARJORIE RAMBEAU

Address care DRAMATIC MIRROR.

PEGGY WOOD

Management COHAN & HARRIS

OTTO KRUGER

Management COHAN & HARRIS

FRANCE BENDTSEN

In "THE FEAR MARKET"

Personal Representative Chamberlain Brown

ADA MEADE

In "KATINKA" 44th Street Theatre

Fiske O'Hara

Management AUGUSTUS PITOU, Jr.

MARTHA HEDMAN

In "THE BOOMERANG"

Management David Belasco Belasco Theatre

SYDNEY SHIELDS

in "THE FEAR MARKET"

Personal representative—CHAMBERLAIN BROWN

BLANCHE YURKA

With E. H. SOTHERN

Management MESSRS. SHUBERT

GEORGE ALISON

DADDY LONG-LEGS - - Southern Tour

Direction Henry Miller Letters 16 Gramercy Park, New York

FREDERICK H. SPEARE

With "POTASH AND PERLMUTTER IN SOCIETY"

Management A. H. WOODS LYRIC THEATRE

ALICE DOVEY

In "VERY GOOD, EDDIE"

PERCY HELTON

AT LIBERTY ADDRESS GREEN ROOM CLUB

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): Phila. 27-April 8.
ANGLIN, Margaret (James Shesgreen): Chgo. March 20—indef.
ANY Man's Sister: Detroit 27-April 1.
ARLISS, George (Klaw and Erlanger and Geo. C. Tyler): Hamilton Ont., Can., 28-29.
BARRYMORE, Ethel (Chas. Frohman, Inc.): Chgo. March 20—indef.
BIRD of Paradise (Oliver Morosco): Omaha March 26-29.
BLUE Envelope (Richard Lambert): N.Y.C. March 13—indef.
BOOMERANG, The (David Belasco): N.Y.C. Aug. 10—indef.
CINDERELLA Man (Oliver Morosco): N.Y.C. Jan. 17—indef.
COMMON Clay (A. H. Woods): N.Y.C. Aug. 26—indef.
DADDY Long-Legs (Henry Miller): Newark, N. J., 27-April 1.
DITRICHSTEIN, Leo (Cohan and Harris): N.Y.C. Nov. 10—indef.
DREW, John (Chas. Frohman, Inc.): Vincennes, Ind., 29, Evansville 30, Indianapolis 31-April 1, Springfield, O., 3, Dayton 4, Lexington, Ky., 5, Louisville 6-8.
ETERNAL Magdalene (Co. A: Selwyn and Co.): Worcester, Mass., 27-29.
ETERNAL Magdalene (Co. B: Selwyn and Co.): 'Frisco March 19-April 1.
ETERNAL Magdalene (Co. C: Selwyn and Co.): Greenwood, Miss., 29, Greenville 30, Vicksburg 31.
EVERYMAN'S Castle (H. H. Frazee): Chgo. 26—indef.
EVERYWOMAN (Henry W. Savage): Oklahoma City, Okla., 26-29, El Reno 30, Guthrie 31, Tulsa April 1-2.
EXPERIENCE (Wm. Elliott, Comstock and Gest): Chgo. Dec. 24—indef.
FAIR and Warmer (Selwyn and Co.): N.Y.C. Nov. 6—indef.
FAVERSHAM, William (Leonard L. Gallagher): Minneapolis 27-April 1, St. Paul 3-8, Eau Claire, Wis., 10, Winona, Minn., 11, Dubuque, Ia., 12.
FEAR Market (H. G. Fiske and Geo. Mooser): N.Y.C. Jan. 26—indef.
FERGUSON, Elsie (Charles Frohman and Klaw and Erlanger): N.Y.C. Jan. 31-April 1.
FISKE, Mrs. (Corey-Williams and Ritter, Inc.): N.Y.C. Jan. 18—indef.
FORBES-Robertson, Sir Johnston: Marion, O., 29, Mansfield 30, Youngstown 31, Canton April 1, Akron 3, Zanesville 4, Parkersburg, W. Va., 5, Wheeling 6, Johnstown, Pa., 7, Altoona 8, Cumberland, Md., 10, Hagerstown 11, Chambersburg, Pa., 12.
FRECKLES (Western: B'way Amusement Co.): Fresno, Cal., 29, Hanford 30, Visalia 31.
FRECKLES (Southern: B'way Amuse Co.): Alton, Ill., 31.
GEORGE, Grace: N.Y.C. Sept. 28—indef.
GREAT Pursuit (Jos. Brooks and Messrs. Shubert): N.Y.C. March 22—indef.
HEART of Wetona (Chas. Frohman-David Belasco): N.Y.C. Feb. 29—indef.
HIT-the-Trail Holliday (Cohan and Harris): N.Y.C. Sept. 13—indef.
HOBSON'S Choice (Messrs. Shubert): Boston March 13—indef.
HODGE, Wm. (Lee Shubert): Boston Feb. 14—indef.
HOLMES, Taylor (Joseph Brooks): Milwaukee 26-29.
HOUSE of Glass (Cohan and Harris): N.Y.C. Sept. 1-April 8.
ILLINGTON, Margaret (Selwyn and Co.): Winston-Salem, N. C., 29, Greensboro 30, Richmond, Va., 31.
IN Old Kentucky: Chgo. 27-April 1.
IRVING Place Theater: N.Y.C. Sept. 1—indef.
IT Pays to Advertise (Cohan and Harris): Worcester, Mass., 27-29, New Haven, Conn., 30-April 1.
IT Pays to Advertise (Cohan and Harris): Phila. March 13—indef.
IT Pays to Advertise (Cohan and Harris): Detroit 27-April 1.
JUST a Woman (Messrs. Shubert): N.Y.C. Jan. 17—indef.
JUSTICE (Corey-Williams Ritter): Boston March 20-April 1, N.Y.C. 3—indef.
LITTLE Girl in a Big City (Schuttler and Montgomery): St. Paul 26-April 1.
MANN, Louis (Messrs. Shubert): Pittsburgh 27-April 1.
MAUDE, Cyril: Boston 27-April 8, B'klyn 10-15.
MELODY of Youth (Jas. K. Hackett and George C. Tyler): N.Y.C. Feb. 16—indef.
MERRY Wives of Windsor (Jas. K. Hackett): N.Y.C. March 20—indef.
OMAR, the Tentmaker (Tully and Buckland): Kansas City 26-April 1, Lawrence, Kan., 3, St. Joseph, Mo., 4, Lincoln, Neb., 5-6, Sioux City, Ia., 7-9, Mankato, Minn., 10, Mason City, Ia., 11, Waterloo 12.
ON Trial (Cohan and Harris): Richmond, Va., 28-29.
On Trial (Cohan and Harris): N.Y.C. 27-April 1.
PAIR of Silk Stockings (Winthrop Ames): St. Louis 27-April 1.
PAIR of Sixes (H. H. Frazee): B'klyn 27-April 1.
PAY Day (Messrs. Shubert): N.Y.C. Feb. 26—indef.
POLLYANNA (Klaw and Erlanger and George C. Tyler): Washington 27-April 1.
POTASH and Perlmutter (A. H. Woods): Rochester 27-29, Syracuse 30-April 1.
POTASH and Perlmutter in Society (A. H. Woods): N.Y.C. Oct. 21-April 1, B'klyn 3-8.
QUINNEY'S (Frederick Harrison): Newark, N. J., 27-April 1.
RIO Grande (Chas. Frohman, Inc.): Chgo. March 19-April 1, N.Y.C. 4—indef.
ROBSON, May: Tucson, Ariz., 29-30, Phoenix 31, April 1.
ROLLING Stones (Selwyn and Co.): Prov., R. I., 27-April 1.
SHEPHERD of the Hills (Gaskell and MacVitty): Denison, Ia., 30, Manson 31.
SKINNER, Otis (Chas. Frohman, Inc.): Kansas City, Mo., 27-29, St. Joseph 30, Omaha 31-April 1, Denver 3-8.
SOTHERN, E. H. (Messrs. Shubert): Chgo. March 21—indef.
TELLEGEN, Lou (Garrick Co.): N.Y.C. March 20—indef.
TREASURE Island (Chas. Hopkins): N.Y.C. Dec. 1—indef.
TREE, Sir Herbert: N.Y.C. March 14—indef.
TWIN Beds (Coast: Selwyn and Co.): Rocky Ford, Colo., 29, Wichita, Kan., 30, Topeka 31.
TWIN Beds (Selwyn and Co.): Boston March 13-April 1.
TWIN Beds (Southern: Selwyn and Co.): Spartanburg, S. C., 29, Charlotte, N. C., 30, Wilmington 31.
UNCHASTENED Woman (Oliver Morosco): B'klyn 27-April 1.
UNCLE Tom's Cabin (William Kibble): Albany, N. Y., 28-29, Utica 30-31, Oswego April 1.
UNDER Fire (Selwyn and Co.): N.Y.C. 27-April 1, B'klyn 3-8.
WARFIELD, David (David Belasco): Milwaukee 30-April 1.
WASHINGTON Square Players: N.Y.C. Oct. 4—indef.
WEAVERS, The: Cinti. 27-April 1.
WHITE Feather (William A. Brady): Montreal 27-April 1.

PERMANENT STOCK

ATLANTA, Ga.: Lyric.
BALTIMORE: Auditorium.
BALTIMORE: Poli.
BOISE, Ida.: Pinney.
BOSTON: Castle Square.
BRIDGEPORT, Conn.: Lyric.
BROCKTON, Mass.: Hathaway's.
BROOKLYN: Grand.
CEDAR RAPIDS, Ia.: Strand.
CHICAGO: National.
CLEVELAND: Vaughan Glaser.
DENVER: Denham.
DES MOINES, Ia.: Princess.
DETROIT: Avenue.
ELMIRA, N. Y.: Mozart.
FOND-DU-LAC, Wis.: Henry Boyle.
FREEPORT, Ill.: Orpheum.
FRESNO, Cal.: Fresno.
GALVESTON, Tex.: Crystal.
HALIFAX, N. S.: Academy.
HARTFORD, Conn.: Poli's.
HAVERHILL, Mass.: Academy.
HUTCHINSON, Kan.: Home.
JOPLIN, Mo.: Van Dyke-Eaton.
KANSAS CITY, Mo.: Auditorium.
KANSAS CITY, Mo.: Garden.
LITTLE ROCK, Ark.: Palace.
LOS ANGELES: Morosco.
LOWELL, Mass.: Opera House.
LYNN, Mass.: Auditorium.
MALDEN, Mass.: Auditorium.
MANCHESTER, N. H.: Palace.
MASON CITY, Ia.: Casino.
McKEESPORT, Pa.: Orpheum.
MIAMI, Fla.: Bert Leigh.
MILWAUKEE: Shubert.
MINNEAPOLIS: Metropolitan.
MONTREAL: His Majesty's.
MT. VERNON, N. Y.: Little Playhouse.
MUSCATINE, Ia.: Orph.
NEWARK, N. J.: Orpheum.
NEW BRITAIN, Conn.: Lyceum.
NEW HAVEN, Conn.: Hyperion.
NEW YORK CITY: Bronx.
NEW YORK CITY: Elsemere.
NEW YORK CITY: Wadsworth.
NORTHAMPTON, Mass.: Academy.
OAK PARK, Ill.: Warrington.
OMAHA: Krug.
OSHKOSH, Wis.: Grand.
PEORIA, Ill.: Wallace.
PHILA.: Knickerbocker.
PHILA.: American.
PHOENIX, Ariz.: Elks.
PHOENIX, Ariz.: Empress.
PITTSBURGH, Pa.: Grand.
PORTLAND, Me.: Jefferson.
PORTLAND, Ore.: Baker.
RACINE, Wis.: Orpheum.
READING, Pa.: Orpheum.
ROCK ISLAND, Ill.: Empire.
SALEM, Mass.: Empire.
SALT LAKE CITY: Wilkes.
SAN FRANCISCO: Alcazar.
SAN FRANCISCO: Wigwam.
SASKATOON, Can.: Strand.
SCRANTON, Pa.: New Academy.
SEATTLE: Metropolitan.
SIOUX CITY, Ia.: Princess.
SOMERVILLE, Mass.: Somerville.
SPOKANE: American.
STEUBENVILLE, O.: Herald Square.
ST. LOUIS: Shenandoah.
ST. LOUIS: Park.
ST. PAUL: Shubert.
TACOMA, Wash.: Empress.
TERRE HAUTE, Ind.: Grand.
TOLEDO, O.: Strand-Arcade.
TOPEKA, Kan.: Hipp.
UNION HILL, N. J.: Hudson.
UNION HILL, N. J.: Lincoln.
WALTHAM, Mass.: Scenic.
WASHINGTON: Poli's.
WILKES-BARRE, Pa.: Nesbit.
WINNIPEG, Can.: Dominion.
WORCESTER, Mass.: Grand.
YONKERS, N. Y.: Warburton.
YOUNGSTOWN, O.: Grand.
ZANESVILLE, O.: Orpheum.

TRAVELING STOCK

CLYMER, Edna: Palestine, O., 27-April 1.
GORDINER Brothers: What Cheer, Ia., 26-April 1.
HAINES-Wilbur: Martindale, Mont., 27-April 1.

OPERA AND MUSIC

ARORN Opera Co.: B'klyn March 20-April 15.
ALONE at Last (Messrs. Shubert): Boston March 20—indef.
AROUND the Map (Klaw and Erlanger): Boston Feb. 28—indef.
BLUE Paradise (Messrs. Shubert): N.Y.C. Aug. 5—indef.
BOHEMIAN Girl: Danville, Pa., 29, Bloomsburg 30, Mt. Carmel 31, Hazelton April 1.
COHAN Review, 1916 (Cohan and Harris): N.Y.C. Feb. 9—indef.
COLBURN Opera Co.: (Frank Callahan): B'klyn March 13—indef.
COME to Bohemia (Stuyvesant Producing Co.): Pittsburgh 27-April 1.
ELTINGE, Julian (A. H. Woods): Louisville 27-April 1, St. Louis 3-8.
HIP, Hip, Hooray (Chas. Dillingham): N.Y.C. Sept. 30—indef.
HYAMS and McIntyre (Perry J. Kelly): Cresco, Ia., 29, Decorah 30, Cedar Rapids 31, Davenport April 1, Milwaukee 2-9, Waukesha 10, Rochester, Ill., 11, Elgin 12.
KATINKA (Arthur Hammerstein): N.Y.C. Dec. 23—indef.
MONTGOMERY and Stone (Chas. Dillingham) Chgo. Jan. 31—indef.
NOBODY Home (Marbury-Comstock): Phila. March 20—indef.
ONLY Girl (Joe Weber): Buffalo 27-April 1.
ONLY Girl (Joe Weber): Washington 27-April 1.
PASSING Show of 1915 (Messrs. Shubert): Balto. 27-April 1, Buffalo 3-8, Milwaukee 10-15.
POM Pom (Henry W. Savage): N.Y.C. Feb. 28—indef.
PRINCE of Pilsen (Perry J. Kelly): Mt. Carmel, Pa., 29, Shenandoah 30, Mahoney City 31, Hazleton April 1.
PRINCESS Tra-La-La (Andreas Dippel): Buffalo 27-April 1.
ROBINSON Crusoe, Jr. (Messrs. Shubert): N.Y.C. Feb. 17—indef.
ROBIN Hood (De Koven Opera Co.): Minot, N. D., 29-30, Williston 31, Great Falls, Mont., April 1-2, Butte 3-4, Havre 6, Kalispell 7, Spokane, Wash., 8, Wenatchee 10, Everett 11, Seattle 12-15.
SARI (Henry W. Savage): Little Rock, Ark., 28-29, Ft. Smith 30, Fayetteville 31.
SEE America First (Marbury-Comstock): N.Y.C. March 28—indef.
SO Long Letty (Oliver Morosco): Chgo. Feb. 13—indef.
STOP! Look! Listen! (Chas. Dillingham): Boston 27—indef.
SYBIL (Chas. Frohman, Inc.): N.Y.C. Jan. 10—indef.
TOWN Topics (Messrs. Shubert): Chgo. March 5—indef.
VERY Good Eddie (Marbury-Comstock): N.Y.C. Dec. 24—indef.
WHEN Dreams Come True (Eastern: Coutts and Tennis): Ithaca, N. Y., 29, Cortland 30, Seneca Falls 31, Auburn April 1.
WILSON, Al. H. (Sidney R. Ellis): Superior, Wis., 29, Duluth, Minn., 30-April 1, Hancock, Mich., 3, Calumet 4, Ishpeming 5, Marquette 6, Marinette 7, Menominee, Mich., 8.
WORLD of Pleasure (Messrs. Shubert): Phila., March 27—indef.
ZIEGFELD'S Follies of 1915 (Florenz Ziegfeld): Phila. Feb. 28-April 1.

MINSTRELS

COBURN, J. A.: Kinston, N. C., 29, Washington 30, Tarboro 31, Weldon April 1, Suffolk, Va., 2-3, Norfolk 4, Newport News 5, National Soldiers' Home 6, Petersburg 7.
DUMONT'S: Phila. Aug. 28—indef.
FIELD, Al. G.: Quincy, Ill., 29, Jacksonville 30, Springfield 31, Bloomington 31.

MISCELLANEOUS

BALLET Russe: Phila. 27-April 1.

BARNES, Al. G., Circus: Merced, Cal., 29, Modesto 30, Lodi 31, Stockton April 1.

BOSTON Opera Co. and Pavlowa: Kansas City April 10-12.

GREEN, Silas, Shows: Boston 29, Pelham 30, Thomasville 31, Monticello, Fla., April 1, Quincy 2, Tallahassee 3, Carbelle 4, Havana 5, Arlington, Ga., 6, Albany 7.

LAUDER, Harry: Detroit 27-April 1, Port Huron 3, Saginaw 4, Ann Arbor 5, Battle Creek 6, Grand Rapids 8, Kalamazoo 10, South Bend, Ind., 11, Champagne, Ill., 12.

LUCEY, Thomas Elmore: Rutland, S. D., 29, Detroit, Ia., 29.

THURSTON, the Magician: Reading, Pa., 27-29, Atlantic City, N. J., 30-April 1, N.Y. C., 3-8, Newark, N. J., 10-15.

LETTER LIST

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 12 cents. Letters will be personally delivered also on written orders or reforwarded on written instructions. Mail is advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

WOMEN

Aldrich, Muriel, Daisy Anderson.

Balfe, Louise, Camille Barnette, Arietta Bascom, Edith R. Black, Dorothy Buel.

Campbell, Fanchon, Catherine Carews, Mrs. Rita Carlyle, Mabelle Carrie, Mrs. Richard F. Carroll, Louise Carver, Cora Chapion, May Clark, Mrs. Isabelle Coffman, Sybil J. Coleman, Mr. and Mrs. Walter Collier, Stella Comyn, Marguerite Croteaux.

Davies, Dorothy Mabel Arcker Davis, Genevieve Davis, Francis Dessauer, Marion Doran, May Durya.

Edmon, Grace, Mrs. E. Ellsworth, Mrs. B. De Koven Evans, Alice Evartson.

Ferrol, Miss, Mary Farris.

Gauntier, Gene, Mabel R. G. Bean, Helen Gillingwater, Mrs. Johnnie Goldsmith, Edna Goodrich, Elsie Goodwin, Emily Greene.

Hall, Anna, Brownie Hall, Gene Hendricks, Stella Hoban, May Huban, Florence Huntington.

Irwin, Flo, B. Ivan.

James, Lillian, R. C. Jenkins, Agnes Johnston.

Kelly, B.

Lewis, Isabel, Pitt, Annie Lockhart, Miss Lopez.

Mannering, Mary, M. I. Matheson.

O'Malley, Eileen, Elita Proctor Otis.

Ralph, Jessie, Lillian Rhoades, Miss S. Roth, Mrs. R. Russell, Savay, Blanch, A. Scherr, Viola Scott, Alice Skipworth, Herbert Shy, Mrs. A. Spector, Lillian Sterling, Nana Sterling.

Taylor, L. A., Fay Templeton, Rose Tiffany, Bertha Tipton, Madge Tyrone.

Vale, Louise, Evelyn Varden.

Waddell, Gladys, Evelyn Watson, Mrs. Charles Wellesley, Adele Wentworth, Mrs. Leonard Willey, Adele Wilburn, Mrs. Willkenning, Nellie Wilson, Aida Wolcott, Elizabeth Winlocke.

MEN

Anderson, H., Edward Arnold, Bill Avery.

Bassett, Leslie W. Blackmore, Conrad Bodden, Joseph Brell, Harry Brooks, Kirk Brown, Stanley Brown, C. C. Burnison, Joe Burt.

Callaghan, Mr., A. Carney, Walter Coleman, George Conner, Roy Cochrane.

Davenport, Kenneth L., Hubert Henry Davies, George De Haven, W. De Rouge, Henry E. Dixie, Stewart De Krofft, Jules De Vries, John T. Dwyer.

Egbert, A. W., Mark Ellison, Falkner, Fred W., Stewart Fithgow, Louis Fletcher, Douglas A. Flint.

Gerard, Francis, Earnest Glendenning, Charles F. Goettler, C. W. Goodrich, W. L. Grove, J. R. Grismer.

Hall, Edwin J. C., Harry Hansworth, George Brengle Hare, Berkeley Haswell, Harry Hawkins, Frank Herbert, James Heron, Oliver Hinsdell, Hodgkins and Leith, Aaron Hoffman, Ned Holmes, Earl Le Huntington, R. E. Hurst.

James, Alfred and Kit.

Kane, Whitford J. Warren Keane, George Kelly, Freeman Godfrey Kenney.

Larkin, George, Edwin G. Lauder, H. S. Lawrence, Harry Layden, Leon N. Lehr, Pierre Le May, John Lynch.

McClaskie, Alden, Francis McGarvey, J. M. McGovern, James Mahoney, Ted Miller, John Mundy, Ted Morris, Thomas E. Murray, Sam Myers, Lawrence Mertous, Galen R. H. Millar, J. C. Mack.

North, Harry.

O'Brien, John M., Neil O'Brien.

Payne, Iden, Paul Pollock, Albert Powers.

Rees, John, Jack Regan, Roger A. Rhodes, Harry Willard Richards, Lee Riley, John Robb, Wayne C. Roberts, Howard Robey, Thomas Robinson, J. C. Robisch, Geo. M. Rosener, Douglas Ross, Johnny Rowler.

Sanford, Jack, L. H. Sandford H. C. Seymour, Stanley Sheldon, Mr. Simons, John P. Slocum, David H. Smith, Arthur Stewart, Wm. Swan.

Thatcher, James, F. C. Thomas, Gray B. Towler, Harry Travers.

Vale, Travers, Denton Vane, Arthur Vinton, Harry Vokes, Henry Von Wessen.

Waller, John, J. E. Ward, Frederick Warde, Donald Watkins, Louis E. Weed, R. B. Williams, Ed. H. Wood.

"THE WOOING OF EVE"

Hint of the Plot of Laurette Taylor's Play, Premiered in Rochester

ROCHESTER, N. Y. (*Special*).—Brief mention was made in the last week's MIRROR of Miss Laurette Taylor's play, first produced here last week, two nights before the MIRROR'S publication.

"The Wooing of Eve" is the title and the comedy (three acts) is by J. Hartley Manners, who wrote "Peg o' My Heart," made famous by Miss Taylor.

"The Wooing of Eve" is surprisingly similar to "Peg o' My Heart," in that an exceedingly witty and likeable American girl comes into an English family, which is on the verge of ruin, domestically and financially, and at the risk of losing her own rejutation in an endeavor to show up the villain and to conciliate the wife to her husband. After being much misunderstood, Eve finally accomplishes her mission, and for variation marries the villain, as she finds that she likes him in spite of his villainy. We readily understand Miss Taylor's fascination upon her audiences. In Eve she has a part which will undoubtedly prove as interesting.

The cast is composed of Laurette Taylor, Violet Kemble Cooper, Lynn Fontanne, Archer Scott, Philip Merivale, Ramsay Wallace, W. L. Abingdon, Leslie Austin, Herbert Yost, Fred W. Permain and Basil West.

Lyceum, March 27, "Potash and Perlmutter," Chicago company, return. "The Only Girl," April 3. R. HENRY LEFFINGWELL.

BROOKLYN, N. Y.

The Calburn Opera company gave an incomparable production of the "Chocolate Soldier," at the Majestic, week March 20. It is by far the best production rendered thus far, the company receiving round of applause from excellent audiences. Forrest Huff could not be surpassed at "The Chocolate Soldier," his action being very natural and well adapted to the role. Florence Webber again showed prominently using her voice with great effect, while Eva Olivatti and Nella Brown also did very commendable work. George Tallman, the original Alexious, went through his part in a manner which was appreciated; he was engaged specially for the week. Robinson Newbold gained his usual laughs with his comedy, and George Shields returned to the cast with fine work. Week March 27 "Robin Hood" will be produced, with Albert Parr, Helena Morrill, the regular members of the cast and an enlarged chorus. The house is fast gaining strong patronage with the excellent attractions.

"September Morn" gave a premiere performance at the Montauk, coming direct from Chicago. It was well attended by appreciative audiences, who were amused at the comedy furnished by Carl George, who featured. "A Pair of Sixes," with the original New York cast, week March 27.

"The Raiders," H. B. Warner featuring, was well received at the Triangle to good business. William Collier furnished good comedy in "The Wife and Auto Trouble."

R. J. MERKLINGER.

STEIN'S
ABSOLUTELY GUARANTEED
MAKE-UP

PHILADELPHIA

Two New Ones to the Quakers—Return Engagement of Maude Adams

PHILADELPHIA (*Special*).—There were two openings at the various theaters which were welcome changes, a farewell dinner at the Pen and Pencil Club to Thurston Hall playing in "The Only Girl" at the Lyric, while this week there are two more new productions in town as well as the Russian Ballet.

"Nobody Home," a comedy with musical numbers, new to Philadelphia, is the attraction at the Adelphi. The music and the lyrics are the work of Lawrence Grossmith and Jerome Kern, which indicates at once that they are better than usual. The cast is different than the New York production, Alice Dovey, Adele Rowland, and Tom Graves being absent. Strangely enough, Miss Rowland is playing in Philadelphia just now being the headliner in vaudeville at Keith's Chestnut Street house.

At the Broad, Dippel presented a musical operetta, "Princess Tra La-La," with a cast headed by Phyllis Partington, Emmy Nicklass, and George B. Baldwin. It was here only for one week.

Present attraction at the Broad is a return engagement of Maude Adams in "The Little Minister," with an extra matinee for "Peter Pan."

There is also a change at the Lyric, where "A World of Pleasure," a truly girly show, is the attraction. "It Pays to Advertise" continues at the Garrick, while the Follies are in their final week at the Forrest.

Keith's had an exceptionally good bill. Adele Rowland, fully recovered from her troubles with her former partner, is easily the headliner, but the bill has so many other stellar numbers it is a trifle difficult to put them in any particular order. Karl Jorn pleased the lovers of classical vocal music, while Rae Eleanor Ball satisfied the same class of patrons partial to the violin. Other acts included sketches by Sarah Padden and company and Charlotte Parry, Harry Lester Mason in a clever monologue, and Hunting and Frances in a breezy act.

The great Ballet Russe, which has been touring the country so successfully, is giving a week's performance here at the Metropolitan Opera House. J. SOLIS-COHEN, JR.

L. I. G. H. T. S.

Lights is the name of a new club of 350 actors. A clubhouse will be erected at once at Freeport, L. I., and ready for occupancy June 1. Most of the members will spend a part of the summer at the club. The name of the club is formed from the first letter of the original name, Long Island Good-Hearted Thespian Society. Victor Moore is "angel" of the society.

BABY DORIS'S ESCAPE FROM FIRE

Doris Bonita Exsell, the child actress, professionally known as Baby Doris, escaped from the big Warner school, Nashville, Tenn., after the building was in flames, in the $1,500,000 fire of that city. Baby Doris has appeared in many important child parts in various stock companies in this country.

THEATER FREE TO CITIZENS

The City Council of Ipava, Ill., has voted an appropriation for the construction of a Municipal theater with seating capacity of 450. All citizens will be entitled to free admission. Ipava's population is 2700. Funds for the building and its upkeep will be derived from taxation.

"The Spring Maid" played to two small audiences at the Gladmer Theater, Lansing, Mich., March 8. Marguerite Clarke in "Mice and Men," March 19-21, played to enthusiastic houses. LOLA SPENCER.

EDITH THAYER
In "KATINKA"
CARRIE REYNOLDS
Address care DRAMATIC MIRROR
CLIFTON WEBB
"See America First" Mgt. Marbury-Comstock Co.
MONTAGU LOVE
"The Great Pursuit"—Shubert Theatre Home Phone 5860 Bryant
ANN MURDOCK
Direction CHAS. FROHMAN
MRS. JACQUES MARTIN
"THE ORIGINAL MRS. SEMPLE"
"DADDY LONG-LEGS" Management HENRY MILLER
EVA FALLON
WITH "THE PRINCESS PAT"
Management John Cort
FRED GRAHAM
Supporting DAVID WARFIELD Direction DAVID BELASCO
LENORA NOVASIO
In "THE PRINCESS PAT"
FRED NIBLO
In "HIT-THE-TRAIL HOLLIDAY," by George M. Cohan
Management COHAN & HARRIS HARRIS THEATRE
HAZELL COX
"AROUND THE MAP" Management KLAW & ERLANGER
EDWARD JAY MACKAY
DISENGAGED 23 West 44th St.
VIVIENNE SEGAL
With "THE BLUE PARADISE"
Management MESSRS. SHUBERT
WILLIAM RICCIARDI
"MAESTRO CEREALE" in "THE GREAT LOVER"
Management COHAN and HARRIS LONGACRE THEATRE
HARRISON HUNTER
In "THE FEAR MARKET"
Management Harrison Grey Fiske Comedy Theatre

FOUNDED IN 1884

American Academy of Dramatic Arts

AND EMPIRE THEATRE DRAMATIC SCHOOL

BOARD OF TRUSTEES:

FRANKLIN H. SARGENT, President

DANIEL FROHMAN JOHN DREW

AUGUSTUS THOMAS BENJAMIN F. ROEDER

A PRACTICAL TRAINING SCHOOL FOR THE STAGE

Connected with Mr. Charles Frohman's Empire Theatre and Companies

For Catalogue and information apply to

THE SECRETARY, Room 141, Carnegie Hall, New York

ALVIENE SCHOOL OF DRAMATIC ARTS

EST. 20 YEARS

DRAMA COMEDY ELOCUTION ORATORY | MUSICAL COMEDY AND LIGHT OPERA | PHOTO PLAY EXPRESSIVE ARTS ETC. | DANCING ALL STAGE CLASSIC BALLET ETC.

TECHNICAL AND PRACTICAL COURSES

EACH DEPARTMENT A DISTINCT INSTITUTION IN ITSELF

Our own Students Theatre and Stock Co. (assures actual New York Public Appearances)
Claude M. Alviene, Principal, and a large faculty of Directors and Instructors.

Former pupil celebrities: Hazel Dawn, Nora Bayes, Annette Kellermann, Laurette Taylor, Mlle. Dazie, Gertrude Hoffman, Ethel Levy, Joseph Santley, Harry Pilcer, Harry Clark, Taylor Holmes, Barney Gilmore, Mary Fuller, Marie and Florence Nash, Barbara Tennant, Dolly Sisters, Lillian Walker, Violet Messereau and others. Write for catalogue. Address Secretary. Mention study desired. "ALVIENE SCHOOLS," 225 W. 57th Street, near Broadway, New York City

THE NATIONAL CONSERVATORY OF DRAMATIC ART, ELOCUTION and ORATORY

OPEN THE YEAR ROUND UNDER THE DIRECTION OF **F. F. MACKAY**

Special Attention given to Course for Teachers of Elocution and Physical Training. Actors Coached in Special Characters and All Dialects. OFFICE HOURS, FROM 9 A. M. TO 5 P. M.

Send for Prospectus. 19-23 W. 44th St., near 5th Ave., NEW YORK, N. Y.

WRITE TO-DAY FOR **THE ART OF ACTING** BY F. F. MACKAY

"'Tis full of solid wisdom for the student of our Art."—Edwin Booth. Price, $5.

DANCES PANTOMIME PRODUCTION

IMPERIAL RUSSIAN BALLET

FIRST SCHOOL IN AMERICA

THEODORE KOSLOFF

145 West 43rd Street Studio Bryant 2075

Beverly Sitgreaves

LA SABBATINI in "THE GREAT LOVER"
LONGACRE THEATRE
Will accept pupils
In Acting, English and French Diction, Coaching, &c.
Address 129 W. 46 St. Tel. Bryant 3363

Mr. Parson Price VOICE CULTURE

Speaking and Singing. Teacher of Julia Marlowe, Maude Adams, Marie Cahill, Grace George, Frances Starr, E. H. Sothern, Laura Burt, Doris Keane, Leona Watson and Edith Yeager. *Send for Circular.*
West 29th Street, New York

Elizabetta Menzeli's

Grand Opera Ballet School

Every kind of dancing acts, or spectacular work composed and staged.
Maitresse de Ballet for Ned Wayburn's "Town Topics" tone pictures
Phone Stuyvesant 3334 22 E. 16th St., N. Y.

ALICE GALE

The German Mother In "TODAY"
Will Accept Pupils In
DRAMATIC ART
320 West 49th Street Tel. Bryant 1917

TERRE HAUTE

Terre Haute, Ind. (*Special*).—"Daddy Long-Legs" played to good business at the Grand, March 21, 22. The cast and production was excellent and well received by appreciative audiences. Frances Carson was extremely sympathetic as the orphan. George Alison's clever work in the title-role was enjoyed, and he shared honors with Miss Carson.

Gantt Baggot.

ENTERTAINED FOR MR. AND MRS. SOTHERN

Pittsburgh (*Special*).—Mr. and Mrs. Edward H. Sothern were the guests of the Department of Dramatic Arts of the Carnegie Institute of Technology on the occasion of Mr. Sothern's recent farewell appearance in this city in "The Two Virtues." A complimentary performance of the Hippolytus of Euripides and the third act of "The Liars," by Henry Arthur Jones, was given for Mr. and Mrs. Sothern. A reception on the stage followed. Miss Alexandra Carlisle and Miss Hadie Wright of Mr. Sothern's company were also guests of the department. Rehearsals have commenced of "The Winter's Tale," under the direction of Mr. R. Iden Payne. Simultaneous with this production the department is working up Ibsen's "Pillars of Society" and a revival by Shakespeare's "Two Gentlemen of Verona."

Mr. Redmond Flood, formerly with Robert Mantell and Mrs. Fiske, has been engaged for a short period to conduct some classes in make-up and voice production.

Members of the first year and evening classes recently gave performances of "Spreading the News," by Lady Gregory, "The Dear Departed," by Stanley Houghton, and "The Bracelet," by Alfred Sutro.

Theodore Viehmen and Howard F. Smith, students in the department, have been engaged to produce the pageant celebrating the one hundredth anniversary of the city of Tuscaloosa, Alabama.

Frederic McConnell.

FALL RIVER

Fall River, Mass. (*Special*).—Academy of Music: The Cherry Blossom Burlesque company, March 20-22; Martha Richards made a hit by her excellent singing; good attendance. "Experience," with Conrad Nagle and the same company, played a return by special request, March 23-25; large attendance. Henry Miller and Ruth Chatterton, March 27-29.

Savoy: Five Armanis in "A Night in Naples"; Frank North and company in "Back to Wellington"; "Betty of Greystone," photo-play with Owen Mone; Billy Burke in "Peggy," and the return engagement of Bobbie and Irene Smith, to good attendance, week March 20-25.

Bijou: "Springtime," a dainty musical comedy, with a company of seven good players, McDonald and Rowland, Jesson and Jesson, Nieman and Kennedy, Kelly and Fern, "The Red Circle" and "The Fool's Revenge"; excellent attendance, Week March 20-25.

Palace and Plaza draw good attendance at every performance.

W. F. Gee.

CHICAGO PREMIERES

"Everyman's Castle" With Cyril Scott, Wilton Lackaye, Hilda Spong and Kathleen Clifford

Chicago, March 27 (*Special*).—"Everyman's Castle," at the Cort Theater, by Wm. Anthony McGuire, opened Sunday night, with every indication of a successful run. It is a strong play, splendidly acted in one set, an interior, particularly pretty, said to have cost $4,500. It is an unusual handling of a timely theme. The depression of Kindling is avoided cleverly in the third, the last act, and the comedy is better. Cyril Scott and Wilton Lackaye take chief honors with Hilda Spong, Kathleen Clifford and Alma Belwin meriting high praise. A three-act play, "Any Man's Sister," by W. C. Herman, produced at the Victoria Theater in Chicago recently by Halton Powell, is viewed as one of the big successes of the season on the Stair and Havlin circuit, and is taken to represent the character of the attractions which will get big money on the international circuit next season. It is a "white slave" play, but well written, and while catering to what appears to be the demand of popular price theatergoers, at the same time offers the best that can be secured in playwriting. W. C. Herman, the author, has another play about completed which Halton Powell will produce in Chicago early in May. He is working on three or four other plays.

Some of the press work for the new International circuit forgets to mention Chicago producers in naming the firms which have promised shows for next season. Rowland and Clifford are expected to send out half a dozen shows. Halton Powell has been awarded three routes. Robert Sherman will have two shows on that circuit. Frank A. P. Gazzolo will make a production or two. Johnny Bertero, manager of the Victoria Theater, will send out "The Little Girl That God Forgot," by Edward E. Rose, and other Chicago shows are possible.

"The Parish Priest" is to play the Victoria and Imperial theaters in Chicago and will be produced here for that fortnight engagement. "When the City Sleeps" was organized to play the same two weeks and is now at the Imperial. George Edwards, a member of the cast, was with the original production at the Auditorium and has been a member of every company organized to present the play.

"Experience," which has had a long run at the Garrick, will go to the Pacific Coast at the close of the Chicago engagement.

Chicago: "Town Topics" continues to delight big attendance.

Garrick: "Experience" still holds forth with extra matinees to enable all to see it.

Illinois: Montgomery and Stone are breaking all records with "Chin Chin."

Olympic: "So Long Letty," practically a different show from that seen in San Francisco under the same title, is in for a run.

Powers: Ethel Barrymore is attracting her admirers with "Our Mrs. McChesney."

Cohan's Grand: "Rio Grande" opened last week and is attracting good crowds. Augustus Thomas was present for the opening at the Grand and made a brief address, being introduced by Richard Bennett. It is a great show.

Princess: Margaret Anglin is giving a revival of Shakespeare.

Blackstone: E. H. Sothern is filling his annual engagement. Yvette Guilbert comes April 10.

Little: This is the last week of "The Charity That Began at Home."

National: The stock company is presenting "The Crisis" this week.

Imperial: Rowland and Clifford organized "While the City Sleeps" for an engagement at this theater this week and at the Victoria last week. The most of the players were with the show in the regular season.

Victoria: "In Old Kentucky" is playing its annual Chicago engagement and began the week to fair returns.

Mrs. Ella Thompson Stair has started divorce proceedings against Orrin Stair out in California. No contest is expected. A property settlement is reported to have been made by which Mrs. Stair will reside at Pasadena, Cal., and will have the custody of the three children. Mr. Stair is said to have left his wife at Pasadena a year or so ago. Orrin Stair is manager of the Majestic in Grand Rapids, Mich.

The new Garden Theater at Lock Haven, Pa., was opened March 20 by Harvey Orr's "Million Dollar Doll." It is said to be a beautiful playhouse and the opening attraction inaugurated its life splendidly. Harvey D. Orr, Harold Orr, Fred Raymond, Jr., Jessie Howard, Louise Willis and other players are highly praised in newspaper accounts of the opening for their splendid work in the musical play.

E. E. Meredith.

CLEVELAND

Cleveland, O. (*Special*).—For the first time in many months the Duchess Theater was well filled on two successive evenings when, on Friday and Saturday nights, the students of Case School of Applied Science presented their annual musical comedy, called, this year, "Saharalaska." The play takes its name from the setting of the second act a strange land immediately adjacent to the North Pole and made warm and salubrious by the heat produced through the friction of the revolving pole.

The Duchess has had an unfortunate season. Beginning the season with motion pictures, an early shift was made to stock, but the arrangement was not successful. Now the theater has reverted again to the hands of its former manager, H. G. Bulkley, who is using it for Sunday programmes of motion pictures and for amateur theatricals.

March 24: Diaghileff's Ballet Russe reached the city on two trains, and played to capacity houses for four performances at the Hippodrome in spite of the fact that prices were quadrupled. The critics all brought forth their superlatives in characterizing the performances.

The Young Men's Business Club has announced that henceforth its annual play will take the form of musical comedy instead of vaudeville. An original comedy, "Nearly a Duchess," has been written as this year's production. It will be put on at the Duchess Theater May 4-6.

Ralph A. Hayes.

JERSEY CITY—HOBOKEN N. J.

Jersey City (*Special*).—Quite a slump in the quality of the bill at Keith's, March 20-22, but the business is still capacity. Julian Rose was to have been the headliner, but sickness in his family caused a cancellation and Anthony and Maguire filled the vacancy. The Phun Phiends, with a lot of girls and two comedians; Warren and Templeton, Van and Peoric, and "The Author's Dream," a spectacular singing novelty. The Triangle pictures are a big feature at this house.

Charley Robinson's Parisian Flirts company played a return date at the Academy of Music, March 20-25, to excellent patronage. Robinson is the star comedian, with Elizabeth Cooper, Luella Temple, Dare Vine, Mark Woolley, John Cooke, and Freda Lehr as assistants. "Lady Buccaneers," week March 27-April 1.

The Gypsy Maids company is one made up for laughing purposes, and it drew large houses to the Empire, Hoboken, March 20-25. One of the features is the Carnival Four, composed of Jersey City boys, Jack Witts, Andy Smith, Paddy Lynch, and Charles Smith. Will, Kennedy, Jack Miller, Kitty Forsythe and Lynn Cantor are hard workers. Lew Kelly and the Behman company, March 27-April 1.

Walter G. Smith.

Frank Howe, Jr.

PLAYS

SALES. OPINION. ADVICE.

Two Twenty Fifth Avenue, N.Y.

Original Romantic Comedy

For Emotional Actress

Eugene Varey, author c/o this office

BUSINESS DIRECTORY

RATES, CASH WITH ORDER.

15 Cents per agate line, single insertion. $1.75 per line, 13 times, $3.00 a line, 26 times, $5.00 a line, 52 times. 14 lines to one inch, single column. Four lines smallest space accepted. No double column space.

SCENERY

M. ARMBRUSTER & SONS,
Albert E. Armbruster. Emil G. Armbruster.
Scenic Artists.
Studio 249-251 So. Front St., Columbus, Ohio. The Oldest and Best Studio in America. Scenery for Productions, Opera Houses and Vaudeville. First-class work guaranteed at reasonable rates.

LITHOGRAPHERS AND PRINTERS

THE STROBRIDGE LITHOGRAPHING CO., Cincinnati.—New York Office, Times Building, Times Square. HIGH-CLASS THEATRICAL AND CIRCUS PRINTING.

WANTS

RATES, CASH WITH ORDER.

20 words, or less, cost 25c. Additional words 1c. each. Four times orders will include a fifth insertion, free of charge, on request.

DRAMATIST who has had several productions, wishes to collaborate with fellow dramatist who has had at least one play produced. Brown, care Mirror.

FARCE and Comedy sketches without slapstick. I have them. Gripping playlets. Sketches fitted to personalities on short notice. Song lyrics, monologs, patter to order. Address Technique, Mirror office.

FOR RENT furnished apartment from April 1 to Nov. 1. H. Ballin, 18 W. 47th St., N. Y. C.

FOR RENT.—Lafayette Theatre. Modern, up-to-date and fireproof; seats about 1600; for drama, vaudeville, or moving pictures. Perrin, Latter and Blum, Inc., 301 Baronne St., New Orleans, La.

GEO. PRICE and Madeline Loring, dramatic players, producing their own sketches, can be booked for all entertainments. Will consider offers of a few appearances gratis. Madeline Loring, 53 India St., Brooklyn.

LIBRETTIST WANTED.—Composer would like to hear from Librettist living in New York or vicinity. Address Composer, care Dramatic Mirror.

OWING to retirement will sell complete Stock Wardrobe; size, 36. Can be seen at 195 Hopkinson Ave. Carolyn Elberta Roberts. Phone 2096 East New York.

PLAY Wanted.—Drama or Comedy, on Comedy Drama. Address, for interview, Box 175, at 130 West 44th St.

SHAKESPEARIAN Actors and Actresses.—Send photographs; salary—and parts you have played—state particulars. Archer F. Benson, King Edward Hotel, Toronto, Canada.

SMALL Cast Comedies, forceful, human, gripping. I have three of them. Continuous comedy with subcurrents of tense action. Address Technique, Mirror office.

"TRY-OUT" Theatre Co. (Co-operative). Actors and Actresses wanted to make up cast of new plays produced—for the convenience of managers. A profit sharing system. Address "Try-out," care Mirror.

WANT PLAY or Sketch by prominent author, specially written for YOU? Address Veritas, Mirror office.

WANTED.—Woman for a leading classic role; a few special N. Y. performances. Also character actor. Address Mercer, care Mirror.

YOUNG man, 33, well educated, author of several one-act plays, acquainted with the American as well as European dramatic market, experienced in play production, and an able all-around writer, would like to connect himself with a theatrical firm as play reader, stage-manager, or in other capacity where he may apply his knowledge. Best references. Address W. J. P., Mirror office.

STEIN'S ABSOLUTELY GUARANTEED MAKE-UP

VAUDEVILLE

FREDERICK JAMES SMITH—Editor

Weber and Fields Return—La Argentina is Interesting—Stone and Kalisz in "Ma'mzelle Caprice"

SPRING may not be in the air but it is in the vaudeville theaters. The usual lassitude is apparent; with few new acts of importance in view and many old turns repeating.

Mike and Meyer Again

Mike and Meyer—otherwise Joe Weber and Lew Fields—returned to the Palace. They made a mistake in not digging again into their bag of memories, since they once more offered their pool game burlesque.

Meyer still gouges Mike's eyes, declaring "If I'm cruel to you, Mike, it's because I loff you." And Mike still picks up his battered derby, remarking, "If you loffed me any more, I couldn't stand it."

Weber and Fields are amusing—mildly a good deal of the time and dull some of the time. They are of the old stuffed-vest school of comedy, but their humor has a human note.

La Argentina is a really interesting Spanish dancer. She is slender, distinctly Castilian, delicate in her methods and of a personality. The coquettish undulations of the Spanish dance with its flashes of Latin fire, the modulations of the castanets well handled, as shown by La Argentina, give her dances the variety and vividness usually lacking in the Spanish dance.

La Argentina's Dances

La Argentina dances to the music of Valverde and Massanet, does a Portuguese fado and finally offers the Alegrias, descriptive of the bull fight. This has just an imaginative suggestion of the quick side steps and lunges of the toreador.

La Argentina revealed a good understanding of vaudeville. Her costumes are charming and atmospheric. She holds the interest.

The best thing about Blossom Seeley used to be Rube Marquard. Now that the Rube, being a Brooklynite, is no longer playing ball in this country, Miss Seeley is just Miss Seeley.

She used to be a vociferous vendor of the Tin Pan Alley larynx lyric. By now she's becoming subdued. Indeed, some of her numbers could be heard only with difficulty—and some not then.

Most of Miss Seeley's songs were anent Honolulu and the levees—particularly Hawaii and the playing of the ukelele. However, there was one number of a dashing Belgian—

LA ARGENTINA.
The Spanish Danseuse is Now in Vaudeville.

When Blossom Seeley Rags

"Where the bullets flew at Waterloo, (Dr. Munyon gesture to sky),
I heard him *parlez vous*,
I kissed him, too (crouch close to footlights),
I met my fate (shrug) down in Waterloo (slap on knee).

Most of all, Miss Seeley lacks variety of method. She simply runs through the same routine of shrug-your-shoulder tricks with each song.

Harry Carroll and Anna Wheaton kept their repertoire unchanged for their second Palace week. They make an ideal little vaudeville couple of the popular type and go over emphatically.

Homer B. Mason came back, too, in Porter Emerson Browne's farce, "Married." It is an excellent little comedy of its kind, but we believe that Mr. Mason, able farceur as he is, overdoes things. He has mainly subordinated the dialogue to comedy business. You can never forget that you are watching a comedian seeking the elusive laugh. Sincerity is lacking—and farce needs sincerity as much as drama.

"Versatility" is the one word that the programme applies to Herman Timberg and Hattie Darling. They hasten from the wings—one in evening dress and silk hat, the other quite decollete—meeting in front of a garden and their own musical director. Songs, of course, follow. Later Mr. Timberg does a difficult eccentric dance and plays the violin. Still later the two present a hypnotic waltz. Here Mr. Timberg, as a syncopated Svengali, makes Miss Darling play the violin while dancing. His commands are delivered in song:

"Play that tune I wrote years ago,
Play it slow—play it slow!"

Ultimately the two do bagpipe imitations, also on the violin.

Bert Savoy and Jay Brennan still meet in front of a drop depicting the Winter Garden. One masquerades as a super-blonde Broadway lady and the other as a ticket speculator. They exchange fly repartee, most of which is exceedingly vulgar.

A little Spring house-cleaning is needed here and there in vaudeville—and needed badly.

"Ma'mzelle Caprice" Has Charm

In "Ma'mzelle Caprice," Edgar Allan Woolf has furnished Armand Kalisz and Amelia Stone with a "musical romance" possessing a good measure of charm. Miss Stone and Mr. Kalisz do it with spirit, delicacy and lightness. The result is decidedly pleasant.

Two dancers—strangers for but a few moments—find themselves locked in a little side room off a hotel ball room. They try to get out just as the electric lights are flashed off for the night. Then—as the rays of the dawn come through the window, the capricious young lady of the adventure discovers that she's had the key all the time. So they unlock the door, kiss and waltz away. It is a slender little story, told partially in song and dialogue, and deftly presented by Mr. Kalisz, who is our ideal stage Frenchman, and the lively Miss Stone. They never did better work.

"Ma'mzelle Caprice" is staged in the right spirit—with a touch of the new stage art. It is a semi-cyclorame effect of tan hangings with practical windows and doors, plus dark brown curtains.

Han Ping Chien and his Pekin Mysteries continue to be as diverting as ever. We notice one little change in the routine. Mr. Chien no longer offers the little trick in which he produced sticks seemingly from his nose. It wasn't a very savory trick bit of magic and it has been supplanted by something else.

The Dolly Sisters

The Dolly Sisters, with Jean Schwartz, who basks with so much genuine satisfaction in the spotlight,

(*Continued on page* 18)

White, N. Y.

MISS AMELIA STONE.
Lending Charming Assistance to Armand Kalisz in "Ma'mzelle Caprice."

Bushnell, Portland.

MISS ANNA WHEATON.
The Vivacious Ingenue Now Appearing with Harry Carroll.

MISS GENEVIEVE CLIFF,
Appearing in "A Breath of Old Virginia." Miss Cliff Recently Became the Bride of Robert L. Dailey.

THE WEEK IN REVIEW

(*Continued from page 17*)

danced with their usual vim at the Colonial. Then, for good measure, they brought out Harry Fox, a back-stage visitor. Even Mr. Fox's "Success" didn't satisfy the customers, so Yancsi introduced Mabel Normand, the Keystone comedienne. Then Fox executed some charlie chaplin steps, feigned a kick at Miss Normand—and the audience let them depart.

Every now and then we revise our estimate of a vaudeville turn. Sometimes we completely reverse ourselves. That's our present mental state in considering Jimmie Hussey and Jack Boyle. The more we see of Hussey, the more amusing he seems. That, we believe, is the real comic test. Hussey's material is primitive, but he does make it laughable.

Leipzig is a deft manipulator of cards, and he presents a series of puzzling little tricks with the pasteboards. It is difficult to make a routine of card tricks interesting from the stage, but Leipzig succeeds very well.

Marguerite Farrell is of the Grace Fisher type. She sings colorlessly, but confidently, with a change of costume for each number. Once she depicts a lady who poses as a Parisienne danseuse, for which she isn't at all suited.

Miss Farrell finishes with another Tin Pan Alley patriotic tune, "Let's Be Ready, Strong and Steady, That's the Spirit of '76," and relates of heroes who—

"Fought side by side,
And gladly died."

The Mexican campaign has probably started an avalanche of war songs. They're even reviving some of the old ones written two years ago, which brings to mind a neat way of punishing Villa—when he's captured. Let a quartette of song pluggers sing him to death. It would be horrific, but complete—and a terrible warning.

LONDON VARIETY NOTES

LONDON (*Special*).—Terry and Lambert and their son, Patrick, have returned from a long and successful tour of South Africa and Australia. They arrived in Capetown in time to see the return of General Botha and his troops after the African conquest.

Matheson Lang and Hutin Britton began a tour of the halls in a condensed version of "The Merchant of Venice."

Ada Reeve celebrated her birthday the other day by appearing at a concert at Harefield Park Barracks for wounded Australian soldiers.

Weedon Grossmith is appearing in vaudeville in "The Cockney Sport," a sketch by J. V. Bridgeman, depicting the comic adventures of two suburban London huntsmen who shoot off the head of a tailor's dummy and think they've killed a man.

COMING HEADLINERS

WEEK OF APRIL 3.—*Colonial*, Anna Wheaton and Harry Carroll, Franklyn Ardell and company; *Alhambra*, French and Els, Muriel Window; *Royal*, Tighe and Jason, Hussey and Boyle; *Orpheum*, Dolly Sisters, Melville Ellis and Irene Bordoni, William Gaxton and company; *Bushwick*, Weber and Fields, Alan Dinehart and company; *Prospect*, Frances Nordstrom and company.

WEEK OF APRIL 10.—*Alhambra*, Sam Bernard, Misses Campbell; *Royal*, Julian Rose; *Orpheum*, Dolly Sisters; *Bushwick*, Charlotte Parry and company; *Prospect*, Houdini.

IDA RUBINSTEIN VARIETY POSSIBILITY; BELLE STORY RETURNING

Joan Sawyer to Dance with Rudolph — Mr. and Mrs Gardner Crane Again in Vaudeville

BY WALTER J. KINGSLEY

SAM BERNARD is making the hit of his career at the Colonial this week in a monologue by Aaron Hoffman, who, by the way, has done his best work for the German comedian. Bernard never rested until he found good material. He pays $100 a week royalty for the use of the monologue, and it is a bargain at the price. In the matter of costume, Bernard harks back to his beginnings on the stage, his garb being a duplicate of that he wore twenty-five years ago.

Ida Rubinstein is again considering an American tour, the proceeds to go to the French Red Cross Fund.

Belle Story, the singing star of the Hippodrome, will return to Keith vaudeville in May.

Joan Sawyer and Rudolph have formed a new dancing team which is being booked for the Spring. Miss Sawyer is a tremendous favorite in the Keith theaters and Rudolph is one of the most interesting and reliable of the male steppers. Arthur Klein brought the pair together and their union in ballroom dancing ought to be permanent and profitable.

Max Hayes, the vaudeville agent, won the price of a new motor car of the class type on Jess Willard. Several other agents dropped a bankroll on Moran. No event of years has so stirred up the vaudeville agents and the actors as the big fight. The men of the two-a-day attended en masse.

Eddie Darling's "International Bills" are great money getters. This week at the Bushwick people are turned away at every performance. Reina Davies and Mack and Walker now represent America. Mack and Walker have set a new standard for production with their "A Pair of Tickets," which is the hit of every bill.

Adele Rowland and Dave Stamper are at the Orpheum this week, and Brooklyn likes them. Miss ROWLAND heads the big programme, which includes George Nash in "The Unexpected," Pilcer and Douglass, Ben Welch, and Anna Chandler.

Weber and Fields did a week of record business at the Palace. The old stuff never went better. Lew intends taking his new bankroll and shooting it against a musical production this Summer. Both comedians won money on Jess Willard. They had it arranged in their contract that they could appear early on Saturday night, so as to make the Garden in time for the fuss. They arrived at the ringside with make-up still sticking in spots, but happy as lords.

The Dolly Sisters and Jean Schwartz will play two weeks at the Orpheum, starting next Monday. Their success in the two-a-day is phenomenal. As box office attractions they are right up in the front rank. Their appearance on a bill sells out the house at every performance. Is there any stronger test of popularity than this? Roszika and Yansci Dolly are in a class by themselves.

The swagger dancing engagement of the Spring will be the debut on the stage of Basil Durant and Margaret Hawkesworth at the Palace on April 10. Already the smart dance fans are ordering boxes and the Plaza contingent will be present to the last man and woman. Durant is one of the greatest living drawing room dancers and Miss Hawkesworth, in addition to being a dancer, has a remarkably fascinating personality and a piquant beauty that will enchant vaudeville fans.

Arthur Klein has purchased a Mitchell auto for a summer of joy riding. John Pollock is in the market for a smart car. He is a good "prospect" just now and refuses no demonstration tour.

Mr. and Mrs. Gardner Crane will return to vaudeville at the Prospect Theater on April 17. Miss Francine Larrimore will be featured in their company. The Keith people always look to the Cranes for unusually clever offerings. They have a way of doing things with distinction as well as showmanship.

May Tully's Fashion Show has taken on a new lease of life and will show the Spring fashions all this week at Keith's, Boston. A short Spring tour will follow. Miss Tully is already planning next season's fashion offering. Her success this past season was the talk of the circuit.

Nijinsky, the greatest of Russian dancers, who is now on his way to this country after being interned in Austria since the war began, has been made a fabulous offer for vaudeville. For a time at any rate he will join the Russian Ballet, of which he was to have been the star had he been able to escape from Austria.

GRACE LA RUE FOR TWO-A-DAY AGAIN; CRAIG CAMPBELL'S SECOND RECITAL

Chapine for Vaudeville — Maude Fealy Making Orpheum Tour —Maud Allan Going Abroad

Grace La Rue is likely to return to vaudeville shortly. She is considering an offering for a tour of the Orpheum circuit.

Miss La Rue has been devoting a large part of the present season to a series of recitals, including two in Philadelphia and one at the Longacre Theater here.

Craig Campbell is to give a second song recital in Aeolian Hall on Friday afternoon, April 7. Mr. Campbell's recital will run from Nevin and H. T. Burleigh to Brahams, Schumann, and Franz.

Mlle. Chapine is to enter vaudeville. She was to have created the role later played by Vivienne Segal in "The Blue Paradise." Illness prevented Mlle. Chapine appearing and Miss Segal was hastily substituted. Mlle. Chapine has, too, been seen in cabaret.

Mlle. Chapine's vaudeville tour will be directed by M. S. Bentham.

Maude Fealy has accepted an offer of ten weeks on the Orpheum time. She left on Thursday, March 23, for Seattle, where she will open her tour.

Miss Fealy will present Hugh Herbert's "The Turn of the Tide." The star is very popular in the Northwest and on the Coast.

Maud Allan sails next week to England. Miss Allan declares that she isn't going into vaudeville, and that she does not contemplate accepting any offer for the two-a-day.

Isabell D'Armond will be assisted by Allan Kerns in her new song revue, "The Dream Review," written by Addison Burkhardt.

S. Otterro, the Parisian dancer, is in New York, and may be seen shortly in vaudeville. He is now seeking a dancing partner. S. Otterro was born in Brazil but he has danced in Paris and London for years, having quite a reputation on the other side, it is said.

Otterro was in Norway when the world war started and succeeded in getting into Germany in his efforts to get back to Paris. There most of his trunks were held but Otterro finally managed to get across the border carrying a single trunk. Reaching Paris, he found that his dancing partner, Mlle. Catharina, had gone to the front as a Red Cross nurse and had been killed. Otterro went to Paris and later to South America. Finally he came North through the Panama Canal to the San Francisco Exposition. A few weeks ago he came East.

Leah Winslow is making her first metropolitan vaudeville appearances in a new comedy, "Past, Present—Unknown," at the Brooklyn Prospect this week.

Laurence Schwab, formerly booking representative for the Wilmer and Vincent Circuit and lately a producer in his own name, is now connected with the Alf T. Wilton offices.

Aveling and Lloyd are leaving the Winter Garden production for a tour of the Orpheum time, opening in about two weeks.

Mildred Macomber, a Boston girl, makes her first metropolitan vaudeville appearances at the Broooklyn Prospect next week. Miss Macomber is offering an elaborate water tank specialty, "A Holiday Dream," in which she is assisted by a company headed by Willard Foote.

Jasper, the canine actor recently seen in "Young America," has returned to vaudeville, under the direction of the Pat Casey offices.

Jasper comes to the Colonial on Monday.

Tarleton Winchester, the press agent, has written a playlet, now being considered by the United Booking Offices.

Truly Shattuck is at the Colonial this week in a vocal specialty, termed "Musical Comedy Moments." Marta Golden is assisting Miss Shattuck.

Charles Ruggles and John Redhead Fromme, Jr., Cincinnati correspondent of THE MIRROR, have written a vaudeville playlet, "The House of Russell."

Reports reached Broadway from Denver last week of a temperamental tiff between Evelyn Nesbit and her dancing partner, Jack Clifford. They are said to have engaged in a hotly worded argument on a Denver street. Afterwards, Miss Nesbit canceled an engagement at Colorado Springs, declaring that she could not work in such a high altitude.

Ernest Evans and his dancers have gone over to the Loew time.

Eva Tanguay divided last week between Ziegfeld's Midnight Frolic and the Brooklyn Bushwick.

Mlle. Maryon Vadie, who has been dancing in vaudeville, announces her engagement to Ota Gygi, the violinist. Gygi is to make a concert tour of Cuba and Central America, and Mlle. Vadie has cancelled her vaudeville contracts in order that the trip may be a honeymoon.

Jennie Jacobs, of the Pat Casey staff, is back in her office after ten days' illness, being threatened with pneumonia.

David King, of Chicago, has succeeded George Thompson as manager of the Grand Rapids, Mich., Orpheum Theater.

When Harry Sharrock played an engagement in Rochester the other week, the fact leaked out that he was a "native son," and, in fact, that he owned his own home there. Sharrock started as a bootblack in a Rochester arcade. The Reiff Brothers gave young Sharrock his first opportunity to appear in vaudeville with them as a dancer. Later, Sharrock followed the "big tops" and finally invaded vaudeville.

Billy Cripps, of "The Volunteers," is at his home in Buffalo, where he will undergo a serious operation. In the meantime the act will lay off. Starting May 1, "The Volunteers" will be headlined over the Pantages time, being booked until next season.

Mrs. Jack McGreevy endeavored to throw herself from a window of the Hotel St. Regis, in Chicago, last week. She was placed under arrest and later examined for her sanity. Since the recent death of her husband, Mrs. McGreevy has been appearing in vaudeville with a new partner on the Association time and recently the "big time." Mrs. McGreevy's mental state is attributed to sorrow caused by her husband's death and the death of her three children, all of whom died in tragic circumstances.

Fay Wallace is now appearing in "Forty Winks," the Everett S. Ruskay playlet in which Hilda Spong was seen at the Palace recently. Regan Hughston is still playing the masculine role.

Lottie Meaney, a co-author with Oliver D. Bailey of "Pay-Day," now at the Booth Theater, is engaged on the rehearsals of her vaudeville playlet, "Little Georgiana," to be produced shortly.

Parish and Peru have been routed over the Keith time until August. Frank Evans is directing the act.

Herbert Willison, soprano yodler, and Walter S. Sherwood, tenor, now with Al G. Fields' Minstrels, open shortly in vaudeville.

"The Cinch," a new one-act vaudeville farce by Le Roy Clemens, and played by Henry Jewett and company, had a try-out at Plainfield, N. J., recently, and survived the acid test successfully. It is said to possess plenty of action and novelty.

Mr. Clemens, who has been with "Quinneys," has just enlisted for service over seas with a Canadian contingent and has a lieutenant's commission.

Mary Downs and company, who are offering the comedy sketch, "Her Divorce Case," opened on the U. B. O. time in Pittsburgh this week.

Marie Cahill opens in vaudeville on Monday.

Mildred Blanchard has been playing the Proctor time in a new dramatic playlet, "The Snare," by Hilliard Booth.

The Court of Appeals has given out a decision by which the Long Island Railroad Company must pay $1,038 to Samuel Rosenfeld as damages for failing to deliver two theatrical trunks within a reasonable time. Rosenfeld is the father of Juliete Rosenfeld, a vaudeville actress, and the trunks contained all her costumes and paraphernalia used on the stage and, through the failure of the railroad to deliver them in time, she lost two weeks' salary.

The Vaudeville Performer's Friend

FUNNYBONE

Here's the whole proposition in a nutshell. FUNNYBONE is published every three months for comic entertainers at 25c a copy, or $1 per year. FUNNYBONE No. 1 is now ready, and contains two great monologues, two sure-fire sketches for two males; an original sketch for male and female; a crackerjack minstrel first-part; two new parodies on popular songs, besides over fifty choice gags and jokelets that will fit into almost any act. Remember, the price of FUNNYBONE No. 1 is only 25 cents, and money cheerfully refunded if not entirely satisfactory. Send orders to **Funnybone Publishing Company, 1493 Broadway**, New York (Dept. M.)

GOSSIP

"The last five years have seen the most radical changes in vaudeville of any period since I first went on the stage in 1874," says Frederick Hallen, who with his wife, Molly Fuller, is presenting "The Corridor of Time" in vaudeville. "Mr. Keith and his associate, Mr. Albee, have done more to elevate vaudeville than any other men.

"They have cleaned up the variety stage. I remember a number of years ago I played this city as a variety star at Smith's Opera House. Smith's wasn't exactly a refined theater. Look at the change: the Empress now offers shows, the kind of shows every man and woman can attend without fear of offensive remarks or actions on the stage. That policy of cleanliness is what changed vaudeville from what it was at Smith's to its present high standard.

"Mr. Keith and his successor, Mr. Albee, got the brightest stars of the legitimate stage, and even grand opera twinklers to appear in their theaters. To-day we are proud to be vaudeville actors.

"Yes, I have been in the game a long while. I am fifty-nine years old and Mrs. Hallen is fifty. It pleases us very much to realize that we can amuse people after all these years. Mrs. Hallen first appeared as a little frog in 'Evangeline' in 1882.

"It has been eighteen years since I have done any dancing, but you can see I still have a little life in me. For some time we were doing sketches in vaudeville. George M. Cohan wrote his first sketch for me seventeen years ago. 'His Wife's Hero' was the title, and it was a big success."

CURRENT BILLS

PALACE.—Nora Bayes, Eddie Leonard and company, Houdini, "Nurseryland," Alan Dinehart and company, Charlie Howard and company, Alfred and Sigfrid Naess, Danube Quartette, Roger Gray and company.

COLONIAL.—Sam Bernard, Misses Campbell, Paul Conchas, Truly Shattuck and Marta Golden, Dolly Connolly and Percy Wenrich, Wilmer Walter and company, Ernie and Ernie, Sonia Baraban and Charles Grohs, Juggling Normans.

ALHAMBRA.—Mrs. Thomas Whiffen and company, Harry Tighe and Sylvia Jason, "Tango Shoes," Bert Levy, Roger Gray and company, Adelaide Herrmann, Caits Brothers, Pielert and Scofield.

ROYAL.—Taylor Granville and company, Herman Timberg and Hattie Darling, Moore, Gardner and Rose, Joseph E. Bernard and company, Henry Howard's Animals, Chartress Sisters and Holliday, Hager and Goodwin, Sinfer-Rah and company, Myrl and Delmar.

ORPHEUM.—Adele Rowland and Dave Stamper, George Nash and company, Elsie Plicer and Dudley Douglass, Ben Welch, Anna Chandler, Ballet Divertissement, Quigley and Fitzgerald, Fred J. Ardath and company, Leipsig, Bellclaire Brothers, Musical Johnsons, Ralph Lohse and Nana Sterling.

BUSHWICK.—Reine Davies, Wilbur Mack and Nella Walker, Maggie Cline, "Dinkelspiel's Christmas," Lyons and Yosco, Kajiyama, Juliette Dika, Joseph De-Ko's Troupe of Jugglers, Moran and Wiser, Glen Ellison, Fridowsky Troupe, "The International Girl."

PROSPECT.—Belle Baker, Leah Winslow and company, Jimmie Hussey and Jack Boyle, "The Pekin Mysteries," Frank Orth and William J. Dooley, Harry Lester Mason, Lucie Valmont and Jack Reynen, Arthur Hill and Sylvia Sylvany, Roy Harrah and company.

VAUDEVILLE DATES

The current week is understood where no date is given. — *Dates Ahead must be received by Friday for the next issue.*

ADELAIDE and Hughes: Davis, Pittsburgh; Keith's, Cleveland, 3-8; Keith's, Cinti., 10-15.
AJAX and Emilie: Keith's, Columbus, 10-15.
ALEXANDER Brothers: Keith's, Phila.
ALEXANDRIA Gladys Co.: Temple, Detroit; Keith's, Dayton, 10-15.
ALLEN and Howard: Keith's, Louisville; Hipp., 3-8; Keith's, Dayton, 10-15.
AMBLER Brothers: Temple, Detroit; Temple, Rochester, 3-8.
AMETA: Keith's, Wash.
ANKERS, Three: Maj., Milwaukee; Keith's, Cleveland, 10-15.
ANTWERP Girls, Five: Colonial, Norfolk; Bijou, Richmond, 6-8.
ARDATH, Fred, J. Co.: Orph., B'klyn; Colonial, N.Y.C., 3-8; Keith's, Boston, 10-15.
ARDELL, Franklyn, Co.: Colonial, N.Y.C., 3-8.
AUBREY and Riche: Keith's, Boston.
AURORA of Light: Keith's, Indianapolis, 3-8.
AVERLING and Lloyd: Orph., Kansas City; Orph., Omaha, 2-8.
AVON Comedy Four: Orph., Kansas City, 2-8.
BACHELOR Dinner: Orph., Omaha, 2-8.
BAGGESSENS: Temple, Detroit, 3-8; Temple, Rochester, 10-15.
BAKER, Belle: Prospect, B'klyn; Maryland, Balto., 3-8; Forsythe, Atlanta, 10-15.
BALL, Ernest R.: Shea's, Buffalo; Shea's, Toronto, 3-8; Orph., Montreal, 10-15.
BALL, Ray Elinore: Keith's, Boston.
BALL and West: Keith's, Phila.
BALLET Divertissements: Orph., B'klyn; Maryland, Balto., 10-15.
BANKOFF and Girlie: Orph., Fresno, March 20-April 1; Orph., Los Angeles, 2-8.
BARABARA, Sonia, and Charles Grohs: Colonial, N.Y.C.
BARNES, Stuart: Maj., Milwaukee; Maj., Chgo., 2-8.
BARRY, Mr. and Mrs. J.: Empress, Grand Rapids; Maj., Milwaukee, 2-8.
BARTON, Sam: Orph., Salt Lake City.
BAYES, Nora: Palace, N.Y.C.
BEERS, Leo: Maryland, Balto.; Bushwick, B'klyn, 3-8; Prospect, B'klyn, 10-15.
BELLECLAIRE Brothers: Orph., B'klyn.
BELLRINGERS: Orph., Kansas City.
BENNEY and Woods: Orph., 'Frisco, 2-8.
BERESFORD, Harry, Co.: Keith's, Cleveland.
BERGEN Alfred: Keith's, Cinti., 3-8.
BERRICK and Hart: Royal, N.Y.C.
BERGERE, Valerie: Keith's, Boston; Keith's, Phila., 3-8; Keith's, Wash., 10-15.
BERNARD Joseph, Co.: Royal, N.Y.C.; Shea's, Buffalo, 3-8; Shea's, Toronto, 10-15.
BERNARD, Sam, Co.: Colonial, N.Y.C.; Alhambra, N.Y.C., 3-8.
BERNARD and Scarth: Keith's, Louisville; Orph., B'klyn, 3-8; Bushwick, B'klyn, 10-15.
BIG City Four: Keith's, Prov.; Keith's, Boston, 3-8; Shea's, Buffalo, 10-15.
BISHOP, Marie: Orph., Kansas City, 2-8.
BISON City Four: Maj., Milwaukee.
BONITA and Lew Hearn: Orph., Winnipeg, 2-8.
BOWERS, Fred V.: Keith's, Indianapolis; Maj., Milwaukee, 2-8.
BREATH of Old Virginia: Keith's, Dayton, 3-8.
BRENNAN and Allen: Keith's, Indianapolis; Keith's, Louisville, 3-8; Keith's, Toledo, 10-15.
BRIERRE and King: Maj., Chgo., 2-8.
BRIDE Shop: Keith's, Cleveland; Keith's, Cinti., 3-8; Empress, Grand Rapids, 10-15.
BRONSON and Baldwin: Grand, Calgary, Can.; Orph., Seattle, 2-8.
BRONTE and Aldwell: Bijou, Savannah, 3-5; Victoria, Charleston, 6-8.
BROWER, Walter: Colonial, Erie; Davis, Pittsburgh, 3-8; Empress, Grand Rapids, 10-15.
BROWN and McCormack: Maryland, Balto.
BRUCH, Fritz and Lucy: Victoria, Charleston, 27-29; Bijou, Savannah, 30-April 1; Princess, Nashville, 3-5; Lyric, Birmingham, 6-8; Forsythe, Atlanta, 10-15.
BUDD, Ruth: Maj., Chgo.
BURNHAM and Irwin: Colonial, Erie, Pa.; Hipp., Youngstown, 3-8.
BURLEY and Burley: Orph., Omaha, 2-8.
CAITES Brothers: Alhambra, N.Y.C.
CAMPBELL Misses: Colonial, N.Y.C.; Keith's, Boston, 3-8; Alhambra, N.Y.C., 10-15.
CANTOR and Lee: Orph., Denver.
CAPAULICON Chief: Temple, Detroit; Temple, Rochester, Maryland, Balto., 10-15.
CARLETONS, Two: Royal, N.Y.C., 10-15.
CARBURY, T.: Maj., Chgo., 2-8.
CARPO Brothers: Grand, Calgary, Can., 2-8.
CARR, Alexander, Co.: Orph., New Orleans.
CARTMELL and Harris: Davis, Pittsburgh.
CASEY, Dan P.: Orph., St. Paul; Orph., Winnipeg, 2-8.
CASEY, Kenneth: Alhambra, 3-8; Orph., B'klyn, 10-15.
CARUS, Emma: Orph., Kansas City.
CEDORA: Empress, Grand Rapids; Keith's, Toledo, 3-8.
CHALLON, Jean: Columbia, St. Louis, 2-8.
CHANDLER, Anna: Orph., B'klyn.
CHARBINO: Colonial, 3-5; Lyric, Richmond, 6-8.
CHATOM, Master: Lyric, Hamilton, Can., 3-8.
CHINKO and M. Kaufman: Keith's, Indianapolis; Keith's, Louisville, 3-8; Keith's, Cinti., 10-15.
CHIP and Marble, Forsythe, Atlanta; Hipp., Youngstown, 3-8; Shea's, Buffalo, 10-15.
CICOLINI: Orph., 'Frisco, 2-8.
CLARK, Wilfred, Co.: Temple, Detroit, 3-8; Temple, Rochester, 10-15.
CLARK and Hamilton: Grand, Calgary, Can., 2-8.
CLARK and Verdi: Orph., 'Frisco; Orph., Oakland, 2-8.
CLAUDIUS and Scarlet: Lyric, Birmingham, 10-12; Princess, Nashville, 13-15.
CLIFTON and Fowler: Orph., Portland, Ore.
CLINE, Maggie: Bushwick, B'klyn.
COLE and Wood: Garrick, Wilmington, Del.
COMFORT and King: Temple, Rochester; Maryland, Balto., 3-8; Forsythe, Atlanta, 10-15.
CONANT, Caliste, Orph., Minneapolis, 2-8.
CONCHAS, Paul: Colonial, N.Y.C.; Alhambra, N.Y.C., 3-8.
CONLIN, Steele and Parks: Orph., St. Paul; Orph., Winnipeg, 2-8.
CONNELLY and Webb: Royal, N.Y.C., 3-8.
CONOLLY, Dolly and Percy Wenrich: Colonial, N.Y.C.
COOK, Joe: Keith's, Cinti.; Keith's, Minneapolis, 3-8; Keith's, Louisville, 10-15.
COOK, Olga: Orph., Oakland; Orph., Sacramento, 3-4; Orph., Stockton, 5-6; Orph., Fresno, 7-8.
COOK and Lorenz: Orph., Indianapolis; Orph., St. Paul, 2-8.
CORBETT, Sheppard and Donovan: Maryland, Balto., 10-15.
CORELLI and Gillette: Orph., Salt Lake City; Orph., Denver, 2-8.
CRANBERRIES: Orph., Memphis; Orph., New Orleans, 2-8.
CRESSY, Will, and Blanche Dayne: Keith's, Indianapolis; Keith's, Louisville, 3-8; Forsythe, Atlanta, 10-15.
CULLIN, James H.: Orph., Salt Lake City, 2-8.
CUNNINGHAM, Cecil: Orph., Kansas City; Maj., Chgo., 2-8; Keith's, Cleveland, 10-15.
CURZON Sisters: Orph., New Orleans.
CUTLER, Albert: Maryland, Balto.; Garrick, Wilmington, Del., 3-8.
CUTTY M and W.: Keith's, Cinti; Keith's, Louisville, 3-8.
CYCLING Brunettes: Hipp., Youngstown, 3-8.
DALE, Violet: Keith's, Indianapolis, 3-8; Keith's, Louisville, 10-15.
DALY, Vinie: Orph., Seattle; Orph., Portland, Ore., 2-8.
DAMMERAL, George: Orph., Salt Lake City, 2-8.
DANIELS and Conrad: Maryland, Balto., 3-8; Keith's, Boston, 10-15.
DAVIES, Reinie: Bushwick, B'klyn.
DAVIS, Tom: Orph., Kansas City.
DEAN, Julia, Co.: Orph., Memphis; Orph., New Orleans, 2-8.
DEIRO: Keith's, Wash.
DE KOS, Joseph, Troupe: Bushwick, B'klyn.
DE LASIO: Keith's, Toledo, 3-8.
DE LEON and Davis: Shea's, Toronto.
DE MAR, Grace: Orph., Salt Lake City, 2-8.
DEMONS, Six: Keith's, Dayton, 3-8.
DE VELRIE, Lola: Hipp., Youngstown, 3-8; Empress, Grand Rapids, 10-15.
DESWALL, Olympic: Orph., B'klyn, 3-8; Keith's, Boston, 10-15.
DE VRIES, Henri: Orph., Seattle; Orph., Portland, Ore., 2-8.
DE WITT, Burns and Torrence: Keith's, Boston, 3-8.
DIAMOND and Brennan: Orph., New Orleans; Forsythe, Atlanta, 10-15.
DIAMOND and Grand: Grand, Calgary, Can., 2-8.
DINEHART, Alan, Co.: Palace, N.Y.C.
DINKELSPIEL'S Christmas: Bushwick, B'klyn.
DOCKSTADER, Lew: Orph., Jacksonville; Orph., Chattanooga, 3-8; Grand, Knoxville, 10-15.
DONG, Fong, Gue and Haw: Grand, Calgary, Can.; Orph., Seattle, 2-8.
DONOVAN and Lee: Orph., Winnipeg; Grand, Calgary, 2-8.

JAPS INVADE ORPHEUM

Clever Team Wins First Honors On "International Bill"

"The Meyakos, two sisters and their small brother, from the Land of Nippon. As a novelty, their act, a combination of weirdly clever hand balancing and song and dance, drew down the headline honors." —*Brooklyn Daily Eagle.*

Direction of NORMAN JEFFERIES

MISS IRENE FRANKLIN
and MR. BURTON GREEN
Representative, Frederic McKay

BELLE BAKER
Favorite Singing and Dialect Comedienne
BOOKED SOLID — Direction EDWARD S. KELLER

MARY SHAW
IN VAUDEVILLE
Presenting THE DICKEY BIRD — Direction ARTHUR HOPKINS

GRACE LA RUE
The International Star of Song
CHAS. GILLEN, Pianist — Direction ALF. T. WILTON

EVELYN BLANCHARD
PRESENTS
MARIE NORDSTROM

JOHN CUTTY
One of the Famous Six Musical Cuttys
Direction Harry Weber

Agnes Scott and Harry Keane
in "THE FINAL DECREE," by Agnes Scott
Author of "The Red Fox Trot" "Drifting" "The Wall Between"

B. F. Keith's Circuit—

United Booking Offices

(Agency)

A. PAUL KEITH President

E. F. ALBEE

Vice-President and General Manager

For Booking Address

S. K. HODGDON

Palace Theatre Building

New York City

GEORGE OCTAVIA

BANCROFT AND BRÖSKE

Broadway's Favorite Musical Comedy Stars

Direction MAX HART

VALERIE BERGERE

AND HER COMPANY

In Dramatic Playlets

FERDINAND—MAX—ALBIN

STEINDEL BROTHERS

Musicians de Luxe Direction GENE HUGHES

GERTRUDE VANDERBILT

AND

GEORGE MOORE

IN NEW SONGS AND DANCES

ROSHANARA

Authentic Exponent of Indian and Burmese Dances

HARRY WEBER offers

HARRY GIRARD & CO.

in "THE LUCK OF A TOTEM"

with AGNES CAIN-BROWN

MARION WEEKS

The Little American Coloratura Soprano

BOOKED SOLID U. B. O.

NEIL PRATT

IN VAUDEVILLE

Care Max Hart

ERFORDS SENSATIONS

The Climax of Aerial Art

Direction MAX HAYES

R. D. LELAND

AUTHOR

Communications care
THE MIRROR.

JAMES MADISON

VAUDEVILLE AUTHOR:—Writes all Nat Wills' material including topical telegrams; also for Al Jolson, Joe Welsh, Morton and Glass, Howard and Howard, Rooney and Bent, Hunting and Francis, Cantor and Lee, Fred Dupree and many others. 1493 Broadway, New York

Herbert Moore

Writes for SAM & KITTY MORTON, ELIZABETH M. MURRAY and other Vaudeville Headliners. Sketches, Monologues, Exclusive Songs, *to order only*. Dramatic Playlets a specialty. Address me at "The Comedy Shop," 655-C Sheridan Road, Chicago

IF YOU WANT THE RIGHT KIND OF PUBLICITY ADVERTISE IN *The DRAMATIC MIRROR*

DOLLY and Mack: Keith's, Wash., 3-8.
DOLLY Sisters: Orph., B'klyn, 3-8; Orph., B'klyn, 10-15.
DOOLEY, Ray: Orph., 'Frisco, 2-8.
DOOLEY and Rugel: Keith's, Boston; Maryland, Balto., 3-8; Keith's, Wash., 10-15.
DOOLEY and Sales: Orph., Chattanooga, 27-29; Grand, Knoxville, 30-April 1; Orph., Jacksonville, 6-8; Colonial, Norfolk, 10-12; Bijou, Richmond, 13-15.
DUDLEY, Trio: Orph., Memphis; Orph., New Orleans, 2-8.
DUFFY and Lorenze: Shea's, Toronto.
DUGAN and Raymond: Orph., Stockton, 29-30; Orph., Fresno, 31-April 1; Orph., Los Angeles, 2-8.
DUNBAR'S Darkies: Keith's, Dayton.
DUNBAR'S Eight Royal Dragoons: Bijou, Savannah, 3-5; Orph., Jacksonville, 6-8; Orph., Chattanooga, 10-12; Grand, Knoxville, 13-15.
DUNBAR'S Maryland Singers: Orph., Memphis, 2-8.
DUPREE and Dupree: Orph., Stockton, 29-30; Orph., Fresno, 31-April 1; Orph., Los Angeles, 2-8.
DUTTON'S: Orph., St. Paul.
DYER, Faye, Trio: Orph., Kansas City; Orph., Omaha, 2-8.
DYER, Hubert, Co.: Temple, Rochester.
EARLE, Georgia, Co.: Shea's, Toronto.
ELINORE and Williams: Garrick, Wilmington, Del.; Keith's, Phila., 3-8.
ELKINS, Fay and Elkins: Dominion, Ottawa, 3-8; Temple, Hamilton, 10-15.
ELLIS and Bordoni: Keith's, Phila.; Orph., B'klyn, 3-8; Keith's, Boston, 10-15.
ELLISON, Glen: Bushwick, B'klyn; Keith's, Prov., 3-8.
ELVERA Sisters: Garrick, Wilmington, Del.; Temple, Detroit, 3-8; Temple, Rochester, 10-15.
EMBS and Alton: Orph., Minneapolis; Orph., Winnipeg, 2-8.
EMERSON and Baldwin: Orph., Winnipeg.
ERNIE and Ernie: Colonial, N.Y.C.
EVANS, Charles E.: Temple, Rochester; Maryland, Balto., 3-8; Orph., Montreal, 10-15.
EVANS and Wilson: Orph., Montreal.
FARBER Girls: Temple, Rochester; Orph., Montreal, 3-8.
FARRELL, Marguerite: Keith's, Phila.
FAYE, Elsie, and Boys: Victoria, Charleston, 10-12.
FELIX and Hope: Colonial, Erie, Pa., 3-8.
FISHER, Harry, Co.: Colonial, Norfolk, 10-12; Bijou, Richmond, 13-15.
FITZGERALD and Marshall: Orph., Los Angeles.
FITZGIBBON, Lew: Alhambra, N.Y.C., 10-15.
FLETCHER, Charles L.: Orph., Montreal, 3-8.
FLYNN'S, Josie, Minstrels: Temple, Hamilton, Can.; Orph., Montreal, 3-8; Dominion, Ottawa, 10-15.
FOGARTY, Frank: Orph., Denver.
FORCE and Williams: Lyric, Hamilton, Can.; Dominion, Ottawa, 10-15.
FOREST Fire: Keith's, Dayton; Forsythe, Atlanta, 3-8.
"FORTY Winks": Orph., Omaha, 2-8.
FRANCIS, Adeline: Keith's, Dayton.
FRANKLIN, Irene, and Bert Green: Temple, Detroit; Temple, Rochester, 3-8; Davis, Pittsburgh, 10-15.
FREEMAN and Dunham: Keith's, Columbus.
FRENCH and Els: Keith's, Wash.; Alhambra, N.Y.C., 3-8; Keith's, Boston, 10-15.
FRIDKOWSKY Troupe: Bushwick, B'klyn.
GALLAGHER and Martin: Keith's, Cinti.; Keith's, Louisville, 10-15.
GAUTIER'S Toy Shop: Columbia, St. Louis, 2-8.
GAXTON, William, Co.: Orph., B'klyn, 3-8.
GEORGE, Edwin: Colonial, Norfolk, 10-12; Bijou, Richmond, 13-15.
GERARD and Clark: Colonial, Norfolk, 10-12; Bijou, Richmond, 13-15.
GERMAINE, Herbert, Trio: Orph., Salt Lake City, 2-8.
GILLETTE, Lucy: Keith's, Boston; Keith's, Phila., 3-8.
GILLINGWATER, Claude, Co.: Keith's, Cinti., 10-15.
GIRARD, Harry, Co.: Keith's Columbus; Keith's, Louisville, 3-8.
GIRL in the Moon: Orph., Seattle; Orph., Portland, Ore., 2-8.
GLOSE, Augusta: Keith's, Indianapolis, 10-15.
GOMEZ Trio: Orph., Minneapolis; Orph., Winnipeg, 2-8.
GORDON, John R.: Maj., Milwaukee.
GORDON and Rica: Shea's, Toronto; Lyric, Hamilton, 3-8; Orph., Montreal, 10-15.
GORDONE, Robbie: Grand, Calgary, Can.; Orph., Seattle, 2-8.
GRANVILLE, Taylor, Co.: Royal, N.Y.C.
GRAPEWIN, Charles, Co.: Hipp., Youngstown; Maj., Chgo., 2-8.
GRAY, Mary: Orph., Denver, 2-8.
GRAY, Roger, Co.: Palace, N.Y.C.
GRAZERS: Colonial, N.Y.C.; Keith's, Boston, 10-15.
GREEN, Harry, Co.: Orph., 'Frisco; Orph., Oakland, 2-8.
HAGAR and Goodwin: Royal, N.Y.C.
HAL and Francis: Dominion, Ottawa.
HALLEN and Hunter: Orph., Stockton, March 29-30; Orph., Fresno, 31-April 1; Orph., Los Angeles, 2-8.
HALLIGAN and Sikes: Orph., Memphis; Orph., New Orleans, 2-8.
HALPERIN, Nan: Davis, Pittsburgh.
HANLON, Bert: Colonial, Erie, Pa., 3-8.
HARMONY Trio: Palace, Chgo.
HARRAH, Roy, Troupe: Prospect, B'klyn; Bushwick, B'klyn, 3-8.
HARRIS and Marion: Keith's, Boston.
HASKELL, Loney: Victoria, Charleston, March 27-29; Bijou, Savannah, 3-5; Orph., Jacksonville, 6-8; Lyric, Birmingham, 10-12; Princess, Nashville, 13-15.
HAWKINS, Lew: Bijou, Savannah, 27-29; Orph., Jacksonville, 30-April 1; Bijou, Richmond, 3-5; Colonial, Norfolk, 6-8.
HAWTHORNE and Inglis: Garrick, Wilmington, Del., 3-8.
HAYDN, Borden and Haydn: Columbia, St. Louis; Orph., Memphis, 2-8.
HAYES, Brent: Shea's, Toronto.
HEATHER, Josie, Co.: Keith's, Columbus, 3-8.
HELD, Anna: Shea's, Buffalo, 3-8; Shea's, Toronto, 10-15.
HELDER, Ruby: Maj., Milwaukee, 2-8.
HENDLER, Herschel: Orph., Seattle, 2-8.
HENNING, J. and W.: Dominion, Ottawa.
HERFORD, Beatrice: Maj., Chgo.
HERMAN, Adelaide: Alhambra, N.Y.C.; Keith's, Wash.; Lyric, Richmond, 3-5; Academy, Norfolk, 6-8.
HERMAN, Al.: Bijou, Richmond, 27-29; Colonial, Norfolk, 30-April 1; Bushwick, B'klyn, 3-8; Shea's, Buffalo, 10-15.
HERMAN and Shirley: Temple, Detroit; Temple, Rochester, 3-8; Orph., Montreal, 10-15.
HERZ, Ralph: Columbia, St. Louis; Palace, Chgo., 2-8.
HIGHEST Bidder: Keith's, Cinti., 3-8; Keith's, Indianapolis, 10-15.
HILL, Arthur, and Sylvia Sylvany: Prospect, B'klyn.
HINES, Harry: Orph., Oakland; Orph., Sacramento, 3-4; Orph., Stockton, 5-6; Orph., Fresno, 7-8.
HODGE, Robert H., Co.: Keith's, Prov., 10-15.
HOFFMAN, Gertrude, Co. in Sumurum: Orph., Los Angeles.
HOLMAN, Harry, Co.: Forsythe, Atlanta.
HOLMES and Buchanan: Prospect, B'klyn.
HONEY Boys: Palace, Chgo.; Temple, Detroit, 3-8.
HORLICK Family: Keith's, Prov., 3-8.
HOUDINI: Palace, N.Y.C.; Prospect, B'klyn, 10-15.
HOWARD, Charles, Co.: Palace, N.Y.C.; Keith's, Wash., 3-8; Prospect, B'klyn, 10-15.
HOWARD, Joseph and Clarke: Orph., Minneapolis, 2-8.
HOWARD, George Co.: Orph., Frisco, 2-8.
HOWARD, Kibble and Herbert: Keith's, Toledo, 10-15.
HUGHES, Mrs. Gene Co.: Orph., Minneapolis; Orph., St. Paul, 2-8.
HUNTING and Francis: Keith's, Wash.
HURST, Brandon, Co.: Orph., Denver, 2-8.
HUSSEY and Boyle: Prospect, B'klyn; Royal, N.Y.C., 3-8; Keith's, Boston, 10-15.
HYMER, John B., Co.: Keith's, Columbus, 10-15.
IDEAL: Maj., Chgo.; Columbia, St. Louis, 2-8.
IMHOFF, Conn and Coreene: Orph., Chattanooga, 30-April 1; Colonial, Norfolk, 3-5; Lyric, Richmond, 6-8; Davis, Pittsburgh, 10-15.
INTERNATIONAL Girls: Bushwick, B'klyn.
JACKLEY, Helen: Colonial, Erie, Pa., 3-8.
JACKSON, Leo and Mae: Palace, Chgo., 2-8.
JAHNS Three: Keith's, Dayton.
JANIS, Elsie: Maj., Milwaukee; Palace, Chgo., 2-8.
JARDON, Dorothy: Orph., Los Angeles, 2-8.
JONES, Johnny, Jolly: Orph., Oakland, 2-8.
KAJIYMA: Bushwick, B'klyn.
KARTELLI: Keith's, Cleveland, 10-15.
KEANE, Robert E.: Royal, N.Y.C., 3-8; Keith's, Prov., 10-15.
KEIT and De Mont: Maj., Chgo., 2-8.
KELLOGG, Charles: Keith's, Columbus, 3-8; Keith's, Cleveland, 10-15.
KERVILLE Family: Keith's, Louisville.
KINGSBURY, Lillian, Co.: Orph., 'Frisco; Orph., Sacramento, 3-4; Orph., Stockton, 5-6; Orph., Fresno, 7-8.
KIRK and Fogarty: Royal, N.Y.C., 10-15.
KIRKSMITH Sisters, Six: Keith's, Phila., 10-15.
KITAMURAS: Orph., St. Paul, 2-8.
KRAFT and Gros: Colonial, Erie, Pa.; Keith's, Indianapolis, 3-8; Keith's, Dayton, 10-15.
KRAMER and Patterson: Shea's, Toronto; Maj., Chgo., 2-8.
LADY Sen Mai: Keith's, Indianapolis; Keith's, Louisville, 3-8; Shea's, Buffalo, 10-15.
LAMBERTI: Orph., Denver.
LAMONT'S Cowboys: Orph., Winnipeg, 2-8.
LANGDON, Harry, Co.: Orph., Los Angeles.
LANGTRY, Mrs.: Keith's, Louisville; Empress, Grand Rapids, 3-8; Keith's, Toledo, 10-15.
LA PAGE, Florence: Grand, Calgary, Can.
LE GROHS: Orph., Portland, Ore.; Maj., Milwaukee, 2-8.
LE HOEN and Dupreece: Orph., Kansas City.
LEIGHTONS, Three: Orph., Memphis; Orph., New Orleans, 2-8.
LEITZEL: Orph., B'klyn; Keith's, Boston, 3-8.
LEMAIRE and Gilbert: Lyric, Birmingham, March 30-April 1; Forsythe, Atlanta, 3-8; Orph., Chattanooga, 10-12.
LEON, Great: Keith's, Indianapolis, 3-8.
LEON Sisters: Keith's, Toledo; Hipp., Youngstown, 3-8.
LEONARD, Eddie, Co.: Palace, N.Y.C.; Keith's, Phila., 3-8; Orph., Montreal, 10-15.
LEON, Paul, and Dobbs: Orph., Omaha, 2-8.
LEVY, Bert: Alhambra, N.Y.C.; Hipp., Youngstown, 3-8; Keith's, Cinti, 10-15.
LEWIS, Henry: Keith's, Prov., 3-8; Keith's, Cleveland, 10-15.
LIGHTNER and Alexander: Keith's, Toledo; Keith's, Columbus, 10-15.
LITTLE Stranger: Keith's, Dayton; Empress, Grand Rapids, 3-8.
LLOYD, Harold: Grand, Calgary, Can.
LOCKETT and Waldron: Forsythe, Atlanta; Colonial, Norfolk, 3-5; Lyric, Richmond, 6-8.
LOHSE and Sterling: Orph., B'klyn; Bushwick, B'klyn, 3-8.
LO MARIA: Orph., New Orleans; Lyric, Birmingham, 10-15.
LONDONS, Four: Keith's, Columbus; Keith's, Cinti., 3-8.
LONG Tack Sam, Co.: Hipp., Youngstown; Keith's, Boston, 3-8.
LOVETT, George, Co.: Royal, N.Y.C., 3-8.
LUBOWSKA: Orph., 'Frisco, 2-8.
LUNETTE Sisters: Orph., Omaha, 2-8.
LYONS and Yosco: Bushwick, B'klyn.
MACK, Charles, Co.: Maj., Milwaukee; Palace, Chgo., 2-8; Empress, Grand Rapids, 10-15.
MACK and Vincent: Princess, Nashville, 10-12; Lyric, Birmingham, 13-15.
MACK and Walker: Bushwick, B'klyn; Keith's, Phila, 3-8.
MACMILLAN, Violet: Dominion, Ottawa; Temple, Hamilton, Can., 10-15.
MADDEN, Lew, and Gene Ford: Temple, Rochester; Orph., Montreal, 3-8; Keith's, Columbus, 10-15.
MAN off the Ice Wagon: Dominion, Ottawa; Lyric, Hamilton, 3-8.
MANN and Snyder: Orph., St. Paul, 2-8.
MARLOTTE, Harriet, Co.: Grand, Calgary, Can.; Orph., Seattle, 2-8.
MARTIN and Maximillian: Prospect, B'klyn.
MARTINS, Flying: Maj., Milwaukee; Keith's, Columbus, 3-8.
MARTIN'S Four Roses: Bushwick, B'klyn, 3-8.
MARX Brothers, Co.: Bijou, Savannah, 27-1; Victoria, Charleston, 3-8; Colonial, Norfolk, 10-12; Bijou, Richmond, 13-15.
MASON, Harry Lester: Prospect, B'klyn; Keith's, Wash., 3-8.
MASON and Murray: Orph., Seattle.
MAYHEW, Stella, and Billy Taylor: Grand, Calgary, Can.; Orph., Seattle, 2-8.
MAYO and Tally: Orph., Omaha.
McCARTHY, Myles, Co.: Orph., Jacksonville, 3-5; Bijou, Savannah, 6-8.
McCLOUD and Carp: Orph., St. Paul; Orph., Minneapolis, 2-8.
McCONNELL and Simpson: Royal, N.Y.C., 3-8.
McCORMACK and Wallace: Orph., Denver.
McDERMOTT, Billy: Orph., Salt Lake City; Orph., Denver, 2-8.
McDEVITT, Kelly and Lucy: Hipp., Youngstown; Maj., Milwaukee, 2-8.
McDONALD, Mr. and Mrs.: Colonial, Norfolk, 30-April 1.
McFARLAND, Marie and Mary: Maryland, Balto., 3-8; Keith's, Dayton, 10-15.
McINTYRE, Frank, Co.: Keith's, Phila., 10-15.
McINTYRE and Heath: Maj., Chgo.; Keith's, Cleveland, 3-8; Keith's, Indianapolis, 10-15.
McKAY and Ardine: Temple, Detroit, 3-8; Temple, Rochester, 10-15.
McWATTERS and Tyson: Davis, Pittsburgh; Keith's, Cinti., 3-8.
MELROSE, Bert: Palace, Chgo.; Keith's, Columbus, 3-8.
MELVILLE, Mary: Forsythe, Atlanta; Princess, Nashville, 3-5; Lyric, Birmingham, 6-8; Keith's, Phila., 10-15.

MERCEDES: Hipp., Youngstown.
MEREDITH and Snoozer: Royal, N.Y.C., 10-15.
METROPOLITAN Dancers: Orph., Kansas City 2-8.
MICHELENA, Vera: Temple, Detroit, 3-8; Temple, Rochester, 10-15.
MILES, Homer, Co.: Orph., Winnipeg; Grand, Calgary, 2-8.
MILLERSHIP, Florrie: Palace, Chgo.
MILO: Keith's, Louisville; Palace, Chgo., 2-8.
MIRANO Brothers: Orph., Salt Lake City; Orph., Denver, 2-8.
MISKLA, Olga, Trio: Orph., Denver.
MONROE and Mack: Hipp., Youngstown; Palace, Chgo., 2-8.
MONTGOMERY, M., Co.: Orph., New Orleans.
MOON and Morris: Bushwick, B'klyn, 3-8.
MOORE and Hager: Columbia, St. Louis; Lyric, Birmingham, 10-12; Princess, Nashville, 13-15.
MOORE, Gardiner and Rose: Royal, N.Y.C.
MOORE, O'Brien and McCormick: Orph., Los Angeles; Orph., Salt Lake City, 2-8.
MORAN and Wiser: Bushwick, B'klyn.
MORGAN Dancers: Maryland, Balto.
MORGAN, J. and B.: Temple, Rochester; Alhambra, N.Y.C., 3-8.
MORIN Sisters: Keith's, Wash.
MORLEY, Victor, Co.: Keith's, Wash.
MORRELL Beatrice and Sextette: Keith's, Wash.
MORRIS, William, Co.: Keith's Toledo; Keith's, Columbus, 3-8; Keith's, Cleveland, 10-15.
MORRISSEY and Hackett: Bushwick, B'klyn, 10-15.
MORTON, Clara: Columbia, St. Louis; Orph., Memphis, 2-8.
MORTON, Ed.: Orph., 'Frisco; Orph., Oakland, 2-8.
MORTON and Moore: Keith's, Indianapolis; Keith's, Louisville, 3-8; Keith's, Cinti., 10-15.
MOSCONI Brothers: Shea's, Buffalo, 3-8; Shea's, Toronto, 10-15.
MULLEN and Coogan: Keith's, Dayton; Keith's, Columbus, 3-8.
MURPHY, Frankie: Orph., Los Angeles.
MURRAY, Mason: Orph., Portland, Ore., 2-8.
MYRL and Delmar: Royal, N.Y.C.; Keith's, Wash., 3-8.
NAESS, Alfred and Sigrid: Palace, N.Y.C.
NASH George: Orph., B'klyn; Keith's, Boston, 10-15.
NATALIE and Ferrari: Palace, Chgo., 2-8.
NATALIE Sisters: Orph., Oakland.
NAVASSAR Girls, Sixteen: Maj., Chgo.
NESBIT, Evelyn, and Jack Clifford: Palace, Chgo.
NONETTE: Maj., Milwaukee; Columbia, St. Louis, 2-8.
NORDSTROM, Francis: Keith's; Phila.; Prospect, B'klyn, 3-8; Royal, N.Y.C., 10-15.
NORTHLANE and Ward: Bushwick, B'klyn, 3-8.
NORTON, Ruby, and Sammy Lee: Keith's, Phila.
NORVELLES: Keith's, Louisville; Empress, Grand Rapids, 3-8.
NUGENT, J. C., Co.: Keith's, Toledo, 3-8; Temple, Detroit, 10-15.
NURSERY Land: Palace, N.Y.C.
OAKLAND, William, Co.: Maryland, Balto.; Keith's, Wash., 3-8.
ODONE: Colonial, Norfolk, March 27-29; Bijou, Richmond, 30-1.
OHRMANN, Chilson, Mme.: Orph., Portland, Ore.
OLCOTT, Charles: Keith's, Cleveland, 3-8; Davis, Pittsburgh, 10-15.
OLD Homestead Eight: Temple, Rochester; Colonial, Erie, Pa., 3-8; Davis, Pittsburgh, 10-15.
OLIVER and Olp: Keith's, Cinti.; Keith's, Indianapolis, 3-8; Keith's, Louisville, 10-15.
O'NEIL, Doc.: Empress, Grand Rapids; Keith's, Toledo, 10-15.
ORANGE Packers: Garrick, Wilmington, Del.; Keith's, Phila., 3-8; Colonial, Erie, Pa., 10-15.
ORTH and Dooley: Prospect, B'klyn; Orph., B'klyn, 3-8; Colonial, Erie, Pa., 10-15.
OVERTONES: Orph., Minneapolis, 2-8.
OXFORD Trio: Orph., B'klyn, 10-15.
PADDEN Sarah, Co.: Keith's, Prov.; Keith's Boston, 3-8.
PAGE, Hack and Mack: Keith's, Prov., 3-8.
PAGE, Helen, Co.: Lyric, Birmingham, March 27-29; Princess, Nashville, 30-April 1.
PALMER, Gaston: Colonial, N.Y.C.; Maryland, Balto., 3-8; Keith's, Phila., 10-15.
PARISH and Peru: Prospect, B'klyn, 3-8; Colonial, N.Y.C., 10-15.
PARRY, Charlotte, Co.: Orph., Montreal; Bushwick, B'klyn, 10-15.
PASSION Play of Washington Square: Empress, Grand Rapids; Keith's, Toledo, 3-8.
PASSION Play of Washington Square (Western): Orph., Los Angeles, 2-8.
PATRICOLA and Myers: Keith's, Prov., 3-8.
PATTERSON, Burdella: Temple, Rochester; Shea's, Buffalo, 3-8; Shea's, Toronto, 10-15.
PAYNE and Niemeyer: Keith's, Louisville; Davis, Pittsburgh, 3-8; Empress, Grand Rapids, 10-15.
PEKIN Mysteries: Prospect, B'klyn.
PETTICOATS: Colonial, Erie, Pa.; Shea's, Toronto, 3-8; Keith's, Prov., 10-15.
PHILLIPS, Mr. and Mrs. Norman: Lyric, Hamilton, Can.; Temple, Rochester, 3-8.
PIERLO and Schofield: Alhambra, N.Y.C.; Keith's, Boston, 3-8.
PIETRO: Orph., Portland, Ore.
PILCER and Douglas: Orph., B'klyn; Keith's, Boston, 3-8; Keith's, Prov., 10-15.
POWDER and Capman: Keith's, Cleveland, 3-8; Keith's, Columbus, 10-15.
POWELL, Catharine: Orph., Portland, Ore.
PRIMROSE Four: Orph., B'klyn; Prospect, B'klyn, 3-8; Bushwick, B'klyn, 10-15.
PRUETTE, William, Co.: Maryland, Balto., 10-15.
PUCK, Harry and Eva: Bushwick, B'klyn, 3-8; Keith's, Phila., 10-15.
QUIGLEY and Fitzgerald: Orph., B'klyn; Alhambra, N.Y.C., 3-8; Bushwick, B'klyn, 10-15.
QUIROGA: Orph., Winnipeg; Grand, Calgary, 2-8.
READINGS, Four: Grand, Knoxville, 27-29; Orph., Chattanooga, 30-1.
RED Heads: Keith's, Cinti.; Columbia, St. Louis, 2-8.
REGEL, Dorothy, Co.: Royal, N.Y.C., 3-8; Bushwick, B'klyn, 10-15.
RHOADES, Mack, Major: Orph., St. Paul, 2-8.
RICE, Andy: Orph., Seattle; Orph., Portland, Ore., 2-8.
RING, Francis: Orph., Oakland.
RING, Julie, Co.: Orph., Stockton, 28-30; Orph., Fresno, 31-April 1; Orph., Los Angeles, 2-8.
RIVER of Souls: Columbia, St. Louis; Orph., Memphis, 2-8.
ROCK, William and White: Orph., Omaha; Orph., Kansas City, 2-8.
ROESNER George M.: Hipp., Youngstown.
ROLLAND, George, Co.: Shea's, Buffalo 10-15.
ROONEY and Bent: Keith's, Toledo, 3-8.
ROSE Julian: Royal, N.Y.C., 10-15.
ROWLAND, Adele, and Dave Stamper: Orph., B'klyn.
ROYE, Ruth: Keith's, Toledo; Keith's, Cleveland, 3-8.
RUDOLPH, Henry, Co.: Princess, Nashville, 27-29; Lyric, Birmingham, 30-April 1.
RUSSELL, Lillian: Shea's, Toronto; Keith's, Boston 3-8.
RYAN and Lee: Temple, Detroit; Temple, Rochester 3-8.
RYAN and Tierney: Orph., Montreal, Colonial, N.Y.C., 3-8.
SABINE and Bronner: Keith's, Phila.
SALE, Chic: Orph., Kansas City, 2-8.
SAMOYA: Keith's, Prov.
ST. DENIS, Ruth, Co.: Keith's, Cleveland; Maj., Chgo., 2-8; Maj., Chgo., 10-15.
SANSONE and Delilah: Princess Nashville, 27-29; Lyric, Birmingham, 30-1; Orph., Chattanooga, 3-5; Grand, Knoxville, 6-8; Forsythe, Atlanta, 10-15.
SANTEY Brothers: Roanoke, Roanoke, Va.
SANTLEY and Norton: Shea's Buffalo; Shea's, Toronto, 10-15.
SAWYER, Joan, Co.: Keith's, Prov., 3-8; Keith's, Boston, 10-15.
SCHEFF, Fritzi: Orph., Minneapolis; Orph., Denver, 2-8.
SCHOOLER and Dickinson: Maryland, Balto., 10-15.
SCHRECK and Percival: Lyric, Hamilton Can.
SCOTCH Lads and Lassies: Orph., New Orleans.
SCOTT and Keane: Columbia, St. Louis; Orph. Memphis, 2-8.
SEELEY, Blossom: Alhambra, N.Y.C.; Davis, Pittsburgh, 3-8; Temple, Detroit, 10-15.
SHARP and Turke: Orph., Salt Lake City, 2-8.
SHARROCK'S: Shea's Buffalo; Shea's, Toronto, 3-8; Temple, Hamilton, 10-15.
SHATTUCK, Truly, and Marta Golden: Colonial, N.Y.C.
SHAW, Mary, Co.: Keith's, Wash., 10-15.
SHERMAN, Dan, Co.: Forsythe, Atlanta; Grand, Knoxville, 3-5; Orph., Chattanooga, 6-8; Princess, Nashville, 10-12; Lyric, Birmingham, 13-15.
SHERMAN and Uttry: Keith's, Indianapolis, 10-15.
SHIRLEY, Eva, Co.: Alhambra, N.Y.C., 10-15.
SHIRLEY Sisters: Victoria, Charleston, 13-15.
SHOWALTER, Edna: Keith's, Prov., 10-15.
SID and Sid: Bijou, Richmond, March 27-29; Colonial, Norfolk, 30-April 1.
SIMMS, Willard, Co.: Orph., Seattle; Orph., Portland, Ore., 2-8.
SIMON, Louis, Co.: Keith's, Columbus; Keith's, Toledo, 10-15.
SINGER-RAH and Co.: Royal, N.Y.C.
SMITH and Austin: Orph., Salt Lake City; Orph., Denver 2-8.
SOCIETY Buds: Bijou, Richmond, 30-April 1.
STAMM, Orville: Orph., Chattanooga, March 27-29; Victoria, Charleston, April 3-5; Bijou, Savannah, 6-8; Colonial, Norfolk, 10-12; Bijou, Richmond, 13-15.
STANLEY, Aileen: Colonial, Erie, Pa., 3-8.
STANLEY, Stan, Trio: Keith's, Boston; Royal, N.Y.C., 3-8; Alhambra, N.Y.C., 10-15.
STEADMAN, Al. and Fanny: Palace, Chgo., 2-8; Temple, Detroit, 10-15.
STEVENS and Falk: Orph., Oakland 2-8.
STONE and Haynes: Orph., 'Frisco; Orph., Oakland, 2-8.
SULLIVAN, Arthur Co.: Orph., Denver.
SULTANAS: Orph., 'Frisco; Orph., Oakland, 2-8.
SWIFT, Thomas, Co.: Keith's, Cinti.; Keith's, Cleveland, 10-15.
TANGO Shoes: Alhambra, N.Y.C.; Keith's, Phila., 3-8; Orph., B'klyn, 10-15.
TANGUAY, Eva.: Keith's, Wash.
TAYLOR, Eva, Co.: Orph., Omaha; Orph. Kansas City, 2-8.
TELEPHONE Tangle: Maj., Chgo.; Keith's, Dayton, 3-8.
TIGHE, Harry, and Sylvia Jason: Alhambra, N.Y.C.; Royal N.Y.C., 3-8.
TIMBERG, Herman, and Hattie Darling: Royal, N.Y.C.
TORGAN and Geneva: Shea's, Buffalo; Shea's, Toronto 3-8.
TOMBOYS, Two: Orph., Seattle; Orph. Portland, Ore., 2-8.
TONEY and Norman: Orph., Omaha; Orph., St. Paul, 2-8.
TOWER and Darrell: Orph., Montreal, 3-8.
TOYE, Dorothy: Orph., St. Paul; Orph., Minneapolis, 2-8.
TRAVERS, Noel, Co.: Davis, Pittsburgh; Colonial, Erie, Pa., 3-8; Keith's, Dayton, 10-15.
TUCKER, Sophie: Keith's, Columbus; Forsythe, Atlanta, 3-8.
UMBERTO and Sachetti: Orph., Stockton, 29-30; Orph., Fresno, 31-April 1; Orph., Los Angeles, 2-8.
VADIE Mlle. and Girls: Orph., St. Paul, 2-8.
VALENTINE and Bell: Orph., Oakland; Orph., 'Frisco, 2-8.
VALMONT, Lucie, and Jack Reymen: Prospect, B'klyn.
VAN, Charles and Fannie: Colonial, N.Y.C. 3-8.
VAN and Schenck: Forsythe, Atlanta, 27-April 1; Orph., Jacksonville, 3-5; Bijou, Savannah, 6-8; Victoria, Charleston, 10-12.
VANDERBILT and Moore: Orph., Portland, Ore.
VASCO: Empress, Grand Rapids; Keith's, Toledo, 3-8.
VINCENT, Claire, Co.: Shea's, Buffalo; Shea's, Toronto 3-8.
WAKEFIELD, W. H.: Orph., 'Frisco, 2-8.
WARD and Faye: Columbia, St. Louis, 2-8.
WARREN and Conly: Orph., 'Frisco; Orph., Oakland, 2-8.
WATSON Sisters: Orph., Omaha; Orph. Kansas City, 2-8.
WEBER and Fields: Shea's, Buffalo; Bushwick, B'klyn, 3-8.
WEEKS, Marion: Orph., Montreal; Keith's, Boston, 10-15.
WELCH, Ben: Orph., B'klyn.
WHAT Happened to Ruth: Keith's, Boston; Royal, N.Y.C., 3-8.
WHEATON, Anna and Harry Carrol: Colonial, N.Y.C., 3-8; Keith's, Prov., 10-15.
WHEELER, B. and P.: Shea's Buffalo; Shea's, Toronto, 3-8; Orph., London, 10-18.
WHEELER, Bert, Co.: Orph., Stockton, 29-30; Orph. Fresno, 31-April 1; Orph. Sacramento, 3-4; Orph., Stockton, 5-6; Orph., Fresno, 7-8.
WHELAN, Albert: Davis, Pittsburgh; Shea's, Buffalo, 3-8; Shea's, Toronto, 10-15.
WHIFFEN, Thomas Mrs., Co.: Alhambra, N.Y.C.; Keith's, Prov., 3-8.
WHIPPLE-Huston Co.: Palace, Chgo.; Columbia, St. Louis, 2-8.
WHITE Hussars, Nine: Keith's, Prov.
WHITE and Clayton: Maj., Chgo.; Keith's Dayton, 3-8.
WHITE, Porter J., Co.: Keith's, Cleveland, 3-8; Temple, Hamilton, Can., 10-15.
WHITING and Burt: Orph., Los Angeles 2-8.
WILDE, Mr. and Mrs. G.: Keith's, Columbus.
WILLARD: Bijou, Richmond, 3-5; Colonial Norfolk, 6-8.
WILLIAMS, Elsie, Co.: Royal, N.Y.C., 10-15.
WILLIAMS and Wolfus: Keith's, Cinti.; Keith's Indianapolis, 3-8; Keith's, Louisville, 10-15.
WILLARD: Bijou, Savnnah, 10-12; Orph., Jacksonville, 13-15.
WILMER Walter, Co.: Colonial, N.Y.C.; Alhambra N.Y.C., 3-8; Orph., B'klyn, 10-15.
WINDOW, Muriel: Alhambra, N.Y.C. 3-8.
WINSLOW, Leah Co.: Prospect, B'klyn.
WOOD, Britt: Keith's, Prov.; Orph., Montreal, 10-15.
WRIGHT and Dietrich: Hipp. Youngstown; Keith's, Columbus, 3-8; Keith's, Cinti., 10-15.
YVETTE: Temple, Detroit; Temple, Rochester, 3-8.
ZORA, Gara: Orph., Oakland; Orph., Sacramento, 3-4; Orph., Stockton, 5-6; Orph., Fresno, 7-8.

To the Vaudeville Artist

The White Rats Agitator has been working hard trying to convince you that our names have been used by the Vaudeville Managers Protective Association merely for ornamental purposes and that that Association was really the United Booking Offices in disguise.

We want you to know that we are in the Vaudeville Managers Protective Association to give it all the power and support at our command and that we have accepted our election as Directors and Officers of the Association because we firmly believe in its policies and are just as firmly opposed to the White Rats Agitator and his policies.

With few exceptions, the members of this Association are direct and keen competitors in business, but they are a unit in their opposition to destructive agitation and we are with this Association to the finish.

MARCUS LOEW
JOSEPH M. SCHENCK
WILLIAM FOX
SAM A. SCRIBNER
B. S. MOSS

Miss DON FUNG GUE
in "The Children of the Buddha"

M. S. BENTHAM, Presents
GRACE FISHER
THE SUNSHINE GIRL
BOOKED SOLID

BERTHA CREIGHTON
In WILLARD BOWMAN'S COMEDY
"OUR HUSBAND" JOHN PEEBLES, Rep.

LADY SEN MEI
Chinese Prima Donna
Personal Direction NORMAN JEFFRIES

VICTOR MORLEY
In "A REGULAR ARMY MAN"
By Channing Pollock, Rennold Wolf and Clifton Crawford
Direction FRANK EVANS

ETHEL BRENDA
CLIFTON and FOWLER
Offering "THE SAINT AND THE SINNER"
Direction EVELYN BLANCHARD.

CHARLES OLCOTT
Direction Jenie Jacobs

MOTION PICTURES

WILLARD HOLCOMB—Editor

THE MIRROR Motion Picture Department, Established May 30, 1908

COMMENT AND SUGGESTION

SECOND STORY WORK

A DAY of reckoning for producers who do not believe in purchasing scenarios has arrived for several and will arrive shortly for the others. Concerns of a certain type, more or less reputable, have for some time been picturizing books as soon as they are out of copyright and utilizing the authors' fame for advertising purposes. Some of them have not even the patience to wait until the copyrights have run out, but have changed the plots slightly, thereby doubtfully evading the law. Still others have taken the best part from original photodramas and woven them together, frequently under a famous old title that does not belong to the play.

In the first place, there can be no doubt as to the legal right of a producer to picturize a novel as soon as it is out of copyright, but there is a moral right which the public is not tardy in recognizing, and if the producers do not believe in catering to public decency it is high time for them to quit business. While the word "crooked" is not applicable, in the legal sense, to the company which seeks to gain its own ends by exploiting the name of a famous author whose works are no longer protected by law, the public only too readily applies it in the ethical sense. To arouse the moral antagonism of the public, which supports the industry is far worse than circumventing the law; it is like killing the goose that lays the golden egg. The least that a concern that undertakes to picturize a free story might do is to obtain the consent of the author to use his name in connection with its advertising matter.

A case illustrating this point has just arisen, involving a motion picture concern, which produced "The Bondman" by HALL CAINE, and displayed the author's name with great prominence in the advertising matter. Mr. CAINE contends that the picture was made from his story without his sanction or permission, and that his name had been used in connection with it entirely without his authorization. The producing concern contends that the book is not only out of copyright, but that contracts for permission to produce it are in its possession. However, it has not produced any such documents to contradict CAINE'S claim. While the concern may have the legal right to exploit the film, the public will without doubt side with the celebrated author, and the notoriety that it gives the industry will work no good, to say the least.

About the same time, GLADYS B. VILSACK, a well-known authoress, instituted suit for plagarism against the producer of "The Unpardonable Sin." She claimed that the company produced the picture from her novel without her permission, and had refused to purchase the right from her. Her contention as to credit for the authorship was upheld in court. Little worse is the producer who took the plot of one of the popular plays now running, and in picturizing it changed one vital incident to circumvent the copyright laws. The public is not so stupid as not to realize the deception, and resent such chicanery.

A worse time for having such scandals uncovered than now would be hard to find. With a stiff fight for a ruinous censorship being waged the motion picture industry should cultivate public opinion rather than antagonize it, and, above all, to win the support of the masses it should present an untarnished front. Such notoriety must be avoided, and if there are any further scandals to be aired let the producers rightfully reimburse those whom they have defrauded, whether legally or morally. Show the public that every concern is honest and that fair dealing is the watchword for the whole industry, not only of the larger part. Of course, honest mistakes are liable to occur, but they can be readily rectified by financial remuneration, and in such cases we have found that the right thing has almost always been done. It is now up to the concerns whose moral integrity is questioned to do likewise.

GERALDINE FARRAR IN "MARIA ROSA"—(LASKY-PARAMOUNT).

FREEDOM FOR THE FILMS

"Free speech, free press, and a free stage have always been ideals of the American people," reads a trailer attached to all Balboa films. "Then why not a free screen? Our Constitution's most sacred guarantee is freedom of expression. When censorship or any form of it is legalized here, then will begin the end of our democracy." This statement is intended to present the whole censorship controversy to motion picture spectators in its true light.

STUBBORNNESS OF GERALDINE

THERE once was a comedy called "The Stubbornness of Geraldine." It wasn't very much of a play, judging by the brief period it held the stage, but it certainly was prophetic, even though not half as funny as the operatic-photopress farce recently staged in the lobbies of the Metropolitan, and the musical columns of most of the metropolitan dailies. It is all the fault of GERALDINE FARRAR, who assumed the title role, and is still playing it successfully, in spite of columns of cold water poured upon her hard Yankee head by the kow-tow critics of the pliant press. We watched the battle impartially, trusting that her paternal luck would score a happy hit and pull her out of the hole in the seventh inning, but now that those oracular arbiters of the operatic fates have taken her case in hand and solemnly sentenced Miss FARRAR to "the movies" for life, GERALDINE comes within our purview and commands editorial consideration.

We welcome the erring child to what those loftier intelligences rank as the kindergarten of dramatic art, but we must scold her for being expelled from the operatic high-school, entirely through her own stubbornness.

In the first place she is an American, and not ashamed of the fact. This might have been forgotten had she changed it to something foreign-sounding—like GERALDINESKI FARRARI—but after four years abroad she returned without even a "von" to her name. Nobody objected when she first joined the Met. Local pride must be titillated, you know, and then with "Boheme," "Koenigskinder," etc., she didn't cut into anybody's repertoire in particular. Gradually she gained vogue, developing vocally and dramatically until she became one of the biggest drawing cards of the Metropolitan company.

Of course, Italians attributed her improvement to the coaching of SCOTTI and TOSCANINI, while Germans could not forget that she learned to lisp opera at the knee of the great LILLI LEHMANN; then there was "Yankee luck." When she humanized Floria Tosca and made us forget the flocks of "Butterflies" who preceded her, still she might have been forgiven had she not acted rings around CARUSO in "Julian," played "Mme. Sans-Gene" like a combination Mme. REJANE-KATHRYN KIDDER, and succeeded CALVE in a new style "Carmen."

But to be American, unashamed and successful—that was much too much. The operatic worm began to turn, and twist and wriggle. What right had an American novice to monopolize the big nights at the Met., with turn-away concerts on the side, when so many foreign singers demanded engagements? Clearly she must be disciplined, so the director craftily neglected to renew her contract. But, instead of being properly humbled, the stubborn GERALDINE signed up with a cute Yankee manager, who "raised the ante" when Jupiter Tonans of the operatic Olympus realized he had been "Gerrymandered."

As if to add insult to injury, this operatic *enfant terrible* goes to Los Angeles during her vacation and scores instantaneous success as a screen star, not the easiest thing in the world, as many a stage star has learned. However, the very "head and front of her offending," according to the hysterical musical critics, was when she returned to the *sanctum operatorum* and introduced some real, live acting to that stately and somnolent stage. How could the ossified orchestra stalls preserve their traditional stolidity, or the bejeweled boxholders exchange social chit-chat and pose becomingly for *hoi polloi* when a temperamental *Carmen* pulled off a realistic scrap with another cigarette girl, or boxed *Don Jose's* ears, just like the little gypsy termagant Merrimee sketched from Spanish life?

But, whisper—the worst is yet to be told. She has apparently infected some of her operatic associates with the "movie" germ, for during the latter performances of "Samson and Delilah," we observed the stately HOMER out "vamping" THEDA BARA, while CARUSO achieved some real acting as the blind *Samson*, actually recalling his famous countryman, the elder SALVINI.

But what is to become of opera if singers learn to act? About the first innovation would be a new set of Metropolitan critics who know something outside of their scores, and recognize the relationship between operatic and pantomimic art, as practiced in the despised "movies."

PACIFIC COAST STUDIO NEWS AND GOSSIP

BY MABEL CONDON.

LOS ANGELES (*Special*). — Hobart Bosworth, on the termination of his contract last week with the Universal Company, severed connection with this firm, the best of feeling still existing between himself and the company. There are one or two feature companies talking pictures to Mr. Bosworth, but as yet he has reached no decision as to just what his future plans will be.

Pat Power left Los Angeles March 21 on his return trip to New York, after two weeks' satisfying visit at Universal City.

They Almost Partied

Friends of Douglas Fairbanks never came quite so near going to a party without actually doing so as on last Saturday night, when they were invited to a "Days of '49" dance, which Mr. Fairbanks had arranged to held in a big barn somewhere in the Hollywood hills. On the afternoon of the party that-was-to-be, he dispatched a number of cowboys out to the barn to decorate it for the evening's festivities. But the cowboys turned their attention to the interior decoration of themselves with the liquid refreshments sent out for the evening's party, and thereafter began "shooting things up." Mr. Fairbanks, with the assistance of Bennie Zeidman and the telephone operator at the Fine Arts studio, called up his guests and called off the party. He has planned it for another night and intends to go out and do the decorating himself the next time.

Dustin Farnum wishes he might absent himself long enough from the Morosco studios to enter his forty-two-mile-an-hour boat, *The Virginian*, in the New York Yacht Club's motor boat contest. But this is one of the things that can't be done.

The hour of nine P.M. is a particularly popular one at the Majestic Theater, since the latter has adopted the policy of presenting Triangle stars in person at this hour. Charlie Murray and the "Keystone Cops," Anna Luther, Norman Talmadge, Seena Owen, De Wolf Hopper, and Bessie Barriscale added greatly to the popularity of this custom during the past week at the Majestic.

Thomas E. Heffron is making the three-reel comedy-drama, "The Hard Way," at the Selig Zoo studios, with Jack Pickford in the leading role. William Robert Daly is still at work on "The Test of Chivalry."

"Lasky Billy" Now

Little Billy Jacobs, five years old, is now a Lasky-ite and is announced as "support" of Marie Doro in "The Heart of Nora Flynn," which is being directed by Cecil D. DeMille. Lola May, a recent lead in "The Lure," will also make her Lasky debut in this picture. Elliott Dexter, Ernest Joy, Charles West, Margaret George, and Mrs. Lewis McCord complete the cast.

H. B. Warner will have Enid Markey playing opposite him in a new feature written by C. Gardner Sullivan and directed by Reginald Barker. Work on this picture was begun last week at Ince's Culver City studios.

A big rambling house in the foothills of Los Angeles is furnishing seclusion at present for Nell Shipman, who has retired thither to write four feature scripts on order. Enlarged photographs of Miss Shipman decorate the front of Clune's Broadway Theater, and are ot be seen in various shop windows on Broadway, in announcement of the early showing in Los Angeles of the Vitagraph eight-reel Blue Ribbon feature, "God's Country—and the Woman."

Lena Baskette, the child wonder of Universal City, received a Buick roadster last week as a gift from her father, Frank E. Baskette, of San Mateo.

With Vola Smith as "Merry Mary," the production of the two-reel comedy-drama of this title, is going merrily on under the direction of Walter V. Coyle. Claire MacDowell, Jack Drumier, and Jack Mulhall comprise the cast.

One-Hundred-and-Four-Miles for Dinner

William F. Russell, starring in and directing the Mutual Masterpicture, "The Secret Mating," at the American studios, motored down from Santa Barbara to Los Angeles for dinner at a beach restaurant and immediately thereafter began the trip back.

In the new Douglas Fairbanks picture which William Christy Cabanne is directing, a fight scene between Mr. Fairbanks and two dance hall characters was put over with such realism last week that Director Cabanne broke into enthusiastic praise and allowed admiring by-standers to jump into the scene and shake hands with Mr. Fairbanks, who took it all with characteristic calm and comedy.

A Shark-Story

Since sharks are known to be frequent visitors within the shallow water line in the vicinity of Santa Monica, credence is apt to be given to the story that William H. Thompson, Director Walter Edwards, and others had an encounter with a twenty-foot species of this fish.

Ashton Dearholt, the good looking juvenile lead at the American Film Company studios, vacationing for a few days, states that his idea of the height of enjoyment is to be able to pass a director on the American lot with the certain knowledge that he is not going to issue a make-up order for five minutes from now.

Director Chas. Swickard, of Inceville, has been signed to direct a new company which will feature Margaret Gibson, at the Horsley studios.

It was at the request of Peter B. Kyne, author of "The Three Godfathers," that Harry D. Carey was starred in this feature-production directed by Ed. J. Le Saint. Both Mr. Carey and Stella Razetto do wonderfully realistic work in this picture.

"The Love Mask" has just been completed by Director Frank Reicher, featuring Cleo Ridgley and Wallace Reid at the Lasky studios.

Anna Luther, of Keystone comedy fame in roles opposite Fred Mace, has decided that the Coast is quite as interesting a place as New York and has sent to the latter city for her furniture. A new and spacious bungalow awaits its arrival.

An expose of uplift societies is being made by Director J. Farrell MacDonald in a Biograph three-reel underworld picture with Vera Sisson, Gretchen Hartmann, Chas. Mailes and Ivan Christy in the cast.

A coincidence: Hugh Russell, the Australian actor, on a visit to the Morosco studios one day last week, there met the Richardson Brothers, who are also English, and whose respective first names are Hugh and Russell.

Old "Flying A" Reunion

Louise Lester and Jack Richardson came down to Los Angeles from Santa Barbara last week and had a reunion party with Jack W. Kerrigan, Pauline Bush and Allan Dwan. Miss Lester is seen to advantage in the two recent American releases, "The Silken Spider" in which she played the title-role) and "April."

Murdock MacQuarrie and his entire company were let out at the Signal studio last week.

E. A. Kaufman, a scenario writer up at Santa Barbara, vouches for the truth, also the sadness, of an incident with which he was afflicted one day last week. Mr. Kaufman had worked many hours on a script, one hundred and fourteen scenes of which he had completed in peace and solitude on the porch of William F. Russell's ranch. He left the manuscript on the table for a few minutes and the Russell pet goat calmly entered and ate the one hundred and fourteen scenes. Nothing was left Mr. Kaufman but a hazy idea of what he had written and a new and violent opinion of "getting his goat."

J. A. Waldron and his Buick car were the winners of the Biograph studio race on March 19th.

Carey Plus Auto

Harry Carey, after several years of scorn for the vehicle auto, finally has been won to its cause and is busy between scenes at Universal City listening to the merits of various makes being declared by respective salesmen. It has been Mr. Carey's custom to ride back and forth between the studio and his home at Laurel Canyon on horseback.

Ben Rothwell left Universal City last week for the American studios at Santa Barbara, where he is filling the position of technical director.

At the Horsley studios, Billy Clifford's company was disbanded, Mr. Clifford and Helen Gibson being retained.

One hundred of Inceville's Indians provided entertainment last week for the Shriners who gathered in Los Angeles.

The Scream Club's eat-fest, held on March 16 in the Gold Room of the Alexandria Hotel, was quite as it should be—"a scream." The menu, printed with green ink on orange paper, was a satisfying one, and Clarke Irvine was Screamer Supreme. Informal and funny talks were given with Ford I. Beebe (Signal Publicity Director) and Tom Walsh (Biograph). Bennie Zeidman and Roy Somerville, of the Fine Arts scenario department; A. C. Gage, of the Kalem Company, and J. C. Jessen also spoke.

After the dinner there was dancing, with Clarke Irvine and Lou Jeffrey and Kenneth O'Hara and Miss Phelan tied in a one-step contest, which had Kenneth McGaffey, M. G. Jonas, Bennie Zeidman, and Tom Walsh as judges. A one-reel melodrama was put on, with Chet Withey as director and an "all-star" cast.

The evening's guests were: Clarke Irvine, Tom Walsh, C. R. Robinson, Clem Pope, Kenneth O'Hara, Mr. and Mrs. K. McGaffey, Doris Schroeder, Mr. and Mrs. F. I. Beebe, Bennie Zeidman, Barney Bernard, Mrs. Booth, H. O. Stechhan, Lou Jeffrey, Marian Strauch, Mr. and Mrs. M. G. Jonas, E. B. Durling, Roy Somerville, A. F. Statler, T. Bentley, Mr. and Mrs. A. C. Gage, Miss Phelan, J. Larkin (Newspaper Enterprise Association), Mr. and Mrs. J. C. Jessen, Mr. and Mrs. Chet Withey, W. E. Lawrence, Chevy Chase, and Mabel Condon.

Marin Sais will portray the part of a man in "The Badger," the seventh episode of the Kalem serial, "The Social Pirate." Ollie Kirkby will play opposite her.

The scene, which will terminate the making of the Signal Company's "The Girl and the Game" series, will be an auto smash-up in front of a passenger train. Being the most dangerous of all happenings in this serial, it naturally has been left till the last to be filmed. Director J. P. McGowan will take the title-role in the ten-reel picture, "Whispering Smith," which he is about to produce and in which Helen Holmes will appear as Marian.

The Only Girl

Norma Talmadge will be the only girl in her third Fine Arts picture, the author of which is Bernard McConville and the directors the Franklin Brothers. The picture is not named, but it is of the "Jimmy Valentine" type. It will afford the Fine Arts kiddies some important scenes, and give Ralph Lewis and Eugene Pallette big opportunities.

Owen Moore leaves this week for New York, where he will try to call on all old friends, restock a big and natty wardrobe and ship his Mercer runabout Coastward.

NELL SHIPMAN AS "THE SPHINX."

The Balboa picture (Knickerbocker release), "A Slave of Corruption," is to feature Jackie Saunders. Three other Knickerbocker features of Balboa origin will be released in later March.

David Kirkland is co-directing with Robert Leonard at Universal City. He will direct a second company between times, in which Gladys Brockwell will play leads.

The Vitagraph's Hollywood studio has turned into a home for comedies, and it is now the business there of everybody to laugh and make laugh. Meanwhile, Producing Manager Rollin S. Sturgeon is arranging the scenario for Cleveland Moffett's "Through the Wall," which he will make into a five-reel picture.

Bessie Barriscale has made a decided hit with Los Angeles theaterpoers in the Ince feature, "Bullets and Brown Eyes."

Dorothy Gish (Fine Arts) had a birthday last week. It was her eighteenth, and those who remembered her on this occasion far outnumbered eighteen.

Millard K. Wilson, of the Signal studios, is the new owner of a hunting and fishing lodge in the San Gabriel Mountains, which is about three hours' auto travel from Los Angeles.

Cabanne Pleases Author

Director William Christy Cabanne received the hearty thanks of author William E. Wing upon viewing the Fine Arts picture, "Sold for Marriage," just previous to its shipment to New York. Mr. Wing's entire satisfaction with the way this story was produced reflects credit upon both director and players, Lillian Gish, A. D. Sears, and Frank Bennett, who are the principals in the cast.

Myrtle Gonzales is being featured in a Universal screening of an Arabian photoplay being made in the sand dunes at Oxnard, California. "The Pilgrimage of Ali Ben" is its title. Val Paul and Fred Church are also in the cast.

Saturday, March 18th, at Universal City, belonged to members of the Imperial Council of the Ancient Arabic Order, Nobles of the Mystic Shrine. Special costumes were provided the Shriners and Roy Clements directed them in a one-reel comedy.

Franklyn Ritchie and Winifred Greenwood are receiving the satisfying direction of Edward Sloman in a five-reel picture at the American Film studios.

Bessie Love plays opposite Douglas Fairbanks in the Somerville-Cabanne picture now being produced at the Fine Arts studio. Roy Somerville is responsible for the original story, Director Wm. Christy Cabanne for its elaboration and production, Mr. Fairbanks for much comedy and athletics, Bessie Love for being loved, and a number of beach girls for costumes which are distinctly of advanced style. A. D. Sears and Jos. Singleton also have telling parts in this picture.

Truly "The Philanthropist"

De Wolf Hopper, in an intermission between scenes for "The Philanthropist," took his new auto out on Hollywood Boulevard and truly considered himself a philanthropist upon being stopped by a star and a police club and paying a little fine of $25 for speeding. "Nothing like keeping in your character," remarked Mr. Hopper as he paid the fine, and made a slow return to the studio.

George Fisher is doing noticeably fine work in Ince pictures, and is said to have a big part in the big Ince feature, "He Who Returned." His work is but adding to his laurels won on the legitimate stage.

Noted visitors at Universal City last week comprised Ezra M. Lawton, American consul at Teguagalpa; J. J. Shubert, of the New York theatrical firm; Senator A. F. Frudden, of Dubuque, Iowa; Adolph S. Ochs, owner of the New York *Times*; W. B. Jerome, general Western passenger agent at Chicago of the New York Central, and E. M. Byron, general agent of the Passenger Department at Los Angeles.

A den of lions were turned loose in a Pullman car scene in which Francis Ford and Grace Cunard appear in "Peg o' the Ring." Other players also figured in this scenee, for which no rehearsal was necessary.

ACTOR KILLED BY AUTO

A. Sully Guard of Thanhouser Co. Dies in Collision with Telephone Pole

JACKSONVILLE, FLA. (*Special*).—A. Sully Guard of New York, character man for the Thanhouser Motion Picture Company, is dead, and J. W. McKenzie, of the same firm, is in a critical condition at a local hospital as a result of an auto accident. Norman Acker and Harry Tiptin of Jacksonville, also occupants of the car, were injured seriously.

The auto, running at high speed, crashed into a telephone pole a few miles from the city, and was demolished. Pieces of timber pierced Guard's skull, causing instant death. His body is being held here pending advices from New York relatives.

OPERATIC FILM STARS

Andreas de Segurola Organizes a Company to Follow Geraldine Farrar

An announcement comes from the Metropolitan Opera offices that a film company composed of a large number of the stars of the Metropolitan roster is to be organized in the very near future, for the purpose of providing a screen outlet for the activities of the singers. The new company will present the singers in photoplays in keeping with their position before the public, and following the lead of Geraldine Farrar.

Andreas de Segurola, basso of the opera company, is to be president of the new film company, which will probably be called the Metropolitan Star Film Company, with offices in the Century Theater Building.

FLORIDA FILM FLASHES

JACKSONVILLE, FLORIDA (*Special*).—The Thanhouser Club has completed arrangements for a Motion Picture ball to be given at the Windsor Hotel, March 31. The appeal by the Actor's Fund of America caused immediate action by the club and the proceeds will be divided between the Fund and the local Children's Home Society.

The Gaumont Base Ball club has adopted convict suits for its team. After having spent much time in "stripes" while several features were being filmed the garb will not prove new to several of the team.

Richard Garrick, managing director of the Gaumont studio, entertained at dinner as a reward for having defeated the Vim ball team, the Gaumont team and a number of friends.

A company of Serial Players, under the direction of William Steiner, is making use of the large open air stage of the Eagle Film company.

Pauline Frederick is again here with her company. Members here are Edward Sturgis, Henry Hallam, Edward Ghetti, J. W. Johnston, and T. Holding. Miss Frederick has the pleasure of having her mother with her. The company is under the direction of Robert G. Vignola.

A Famous Players company, under the direction of James Kirkwood, with Peggy Hyland as star, arrived on 20

E. O. UEBERMASS.

THE RAY COMEDIES

The Reserve Photoplay Company is the name of the producers of the Ray Comedies, featuring Johnny and Emma Ray. This organization is in no way connected or identified with the Broad Grin Comedy Company, as erroneously printed. The Reserve Photoplays studios are located in Cleveland, O.

CRIMMINS AND GORE.

HEARST ENTERS PRODUCING FIELD

Great Chain of Publications to Be Used to Sell Pictures

That the Hearst publications and allied enterprises are to be intimately connected with the motion picture industry is now an established fact. In an interview with Edward A. MacManus, Mr. Hearst's motion picture representative, it was learned definitely that the International Film Service is to engage actively in the production of motion pictures, and is to open a chain of independent exchanges, beginning April 1.

The growing demands of the motion picture industry and the ever-growing difficulty for attracting the big writers, the crying need for genuine newspaper and magazine co-operation, made Mr. Hearst realize that in his organization he possessed what could become motion pictures' treasure house of brains and originations.

When the International Film Service, which is Mr. Hearst's photographic news-gathering organization, first entered the motion picture field with the "Perils of Pauline" and later "The Exploits of Elaine" and "The Goddess," Mr. Hearst had the opportunity he demanded to observe at close range, whether or not his conjectures were correct.

In the Hearst-Selig and its later development, the Hearst-Vitagraph News-Pictorial, the motion picture field learned what the Hearst organization could give in the way of first hand, up-to-the-minute news.

The International Film Service is a Hearst organization, actively engaged in the production and releasing of exclusive series, comedies, dramas, and animated cartoons.

The great editors and authors, representing every field of endeavor and thought, the foremost writers of the time who are under contract with the Hearst publications, will become connected with the International Film Service; and the same applies to the renowned cartoonists and illustrators who make the pictures for his newspapers and magazines.

Mr. MacManus, in commenting on the fact that the International Film pictures would not be released on any of the regular programmes, stated:

"We are going to try to give more service to the exhibitor. We do not say that up to now good service has not been rendered; but we feel that by concentration, intensive methods will give the exhibitors what we feel would be helpful to them. In order to accomplish this, we are not attempting to spread our efforts over the entire country. We are going to stick close to the cities we know, where our newspapers lead their field, and in those few other cities where our organization is most strongly entrenched. On April 1 we will begin with ten to fifteen exchange offices which will be in reality new departments of our publications, calling on the other departments for all necessary assistance and co-operation.

"I might say in passing here—because I feel that it will be of peculiar interest to exhibitors—that there will be no 'branch' offices. While headquarters are in New York, nevertheless every one of the other offices will be the exact equivalent; and by that I mean that for every man in the New York office, there will be a man in each of the other offices—filling exactly the same niche and answering the same needs. Chicago, Boston, etc., should never be forced to get along with a minimized service; and we believe that because we are giving every possible help to each of our cities, we will be able by this concentration, to serve the exhibitors so well that we will control in a very short time, the pick of the theaters in all our territories. Later, when other cities demand us to come, we will open our offices there; but not until then."

No definite statement could be obtained regarding the scheduling of releasing, but it is known that work is practically completed by the Wharton Brothers on a serial, and that one of the biggest producing plants in New York is under contract to produce for the Hearst forces.

Arthur Brisbane please write.

EDITH JOHNSON,
In "The Cycle of Fate"—(Selig Red Seal).

THEATER WITHOUT A STAGE

Rothapfel's New Rialto is Designed to Display Motion Pictures Only

New York's newest theater and the world's most ambitious temple of the motion picture is scheduled to open on Saturday, April 15th. It will occupy the former site of Hammerstein's Theater of Varieties, 42nd Street at Seventh Avenue and will be known as the Rialto Theater.

This new amusement institution, which will occupy the most costly plot of real estate in America devoted to that purpose, is being erected by the Rialto Theater Corporation and expresses in concrete form the life dream of the vice president, secretary and managing director of the company, S. L. Rothapfel, who was probably the first American to recognize that haphazard exhibitions of moving pictures at nominal prices by no means represent the entertainment values of the motion picture. The presence of the fine structure his company is erecting on such a spot at the very "top of the world," is eloquent confirmation of this view, following Rothapfel's demonstrations at the Regent Theater uptown, which first presented pictures with good music and expensive soloists, at the Strand which he inaugurated and at the Knickerbocker Theater, of which he is now the director.

The Rialto is the first large theater in this country erected exclusively for the presentation of motion pictures. The faith of its founders is eloquently demonstrated by the absence of a stage or any provision that would permit of the installation of one should occasion arise to change the policy of the house. Where the latter would ordinarily be located, there is a permanent decoration in the form of a colonade. Its marble stairs afford an effective spot for soloists, while one of the panels of the colonade contains the picture screen.

Concealed about this permanent decoration is the mechanism of the largest organ ever installed in a theater. Its size may be estimated from the fact that a single gong contained in its interior is 21 feet high and weighs 800 pounds. This instrument is being built by the Austin Organ Company, of Hartford, Conn. Daily organ recitals are promised and leading organists have been engaged for this purpose.

In another respect the Rialto will outclass any theater in the world. Oddly enough in view of the purpose for which it will be employed, this is in its lighting equipment. In this particular even such temples of art as the Metropolitan Opera House are outclassed and great amusement institutions like the Hippodrome are discounted. Director Rothapfel entertains secret plans for carrying his lighting effects into the audience, instead of confining them to a stage and in this connection has installed a system with a greater number of dimming units than any other theater in America.

Few details have been given out other than the meagre fact of the opening date of the new theater. Even the attraction remains unnamed. What effect, if any, its opening will have upon the policy at the Knickerbocker Theater is a matter left for guessers to figure out for themselves. The architect of the Rialto is Thomas W. Lamb and the supervising engineer, Russell B. Smith. No attempt has been made to achieve a decorative exterior, and the latter is purely utilitarian. The interior combines that quality with chaste beauty. The cost of the enterprise is roughly stated at $1,250,000.

IOWA PICTURE IMPRESARIOS

FT. DODGE, IA. (Special).—L. S. Kenworthy and C. M. Kellogg, two experienced movie men from Macon City, Iowa, have opened a movie house here. The name of the house is the Lyric.

"THE WOMAN WHO DARED"

Beatriz Michelena Appears in an Adaptation of a Popular Williamson Story

Reports from producing headquarters at San Rafael indicate that work is progressing with great promise upon the picture adaptation of Beatriz Michelena in C. N. and A. M. Williamson's "The Woman Who Dared," now being filmed by the California Motion Picture Corporation.

The story is one of intrigue and diplomacy in high European circles and matches the wits of a woman against those of statesmen and an intricate system of secret service. Miss Michelena, in the role of the Woman, finds new opportunity to evidence her dramatic versatility, especially since the part differs in many respects from any she has yet played on the screen.

It is gratifying to hear that her gowns in this picture will be of uniform splendor. Not until "The Unwritten Law," just released, did Miss Michelena ever have opportunity to appear on the screen gowned to the height of fashion, and the added charm it gave her natural beauty makes a repetition highly desirable. It is also stated in the Pacific Coast reports that the sets which have been arranged for the production are the acme of elegance, and have been many weeks in the making. Unlimited care, it is said, has been given to details intended to achieve the European atmosphere.

To one acquainted with their past performances, the supporting company would make impression as a particularly strong one. Andrew Robson's and William Pike's are two names of prominence mentioned in the cast. "The Woman Who Dared" has already been announced by the "California" producers as their May release. It is to be produced on an elaborate scale to follow "The Unwritten Law" on the schedule of Better Than Programme features.

EDISON PLAYERS BACK FROM CUBA

With ten thousand feet of Edison feature production, with a healthy tan, and with fonetul Spanish fluency, the Edison Players returned to New York, after a three months' stay in Havana, Cuba. With the aid of the warm Gulf stream breeze, they arrive at the Studio as old Winter is making his dramatic exit, and they are full of Cuban climatic commendations.

Director Richard Ridgely was surrounded with a competent cast from the Edison Stock in the three Edison productions, "The Message to Garcia"; "The Ghost of Old Morro"; and "The Ladder of Ambition." The company included Mabel Trunnelle, Robert Conness, Helen Strickland, Bigelow Cooper, Herbert Prior, Dorothy Graham, Ann Leonard, Business Manager Dick Weber, Assistant Floyd France, Camera Operators George Lane and Phillip Tanura.

ROTHAPFEL IS NOT DIRECTOR

Repeated publication of unauthorized announcements that he is to direct a film to be exhibited at the Globe Theater shortly by the Universal Film Manufacturing Company, has caused S. L. Rothapfel of the Knickerbocker and Rialto theaters to file a protest with Joe Brandt, manager of the former company, and to issue a public statement that he has nothing whatever to do with the film. (Anna Pavlowa in "The Dumb Girl of Portici.")

SHERLOCK ON THE SCREEN

William Gillette is Thoroughly "at Holmes" in the Essanay Studio

When William Gillette stood before the motion picture camera for the first time it is said that he altered stage make-up for one appropriate to the screen and, like the great artist that he is, adapted himself to picture work without the slightest inconvenience to Essanay or to himself. In fact, Mr. Gillette was "camera-broke" as soon as he started.

"As I was totally unfamiliar with motion picture work I was curious to know the result of the 'tests,' as you call them," declared Mr. Gillette. "It was an odd sensation to see oneself as does the audience, but viewing these short films was invaluable to me.

"It is natural for an actor to assume that playing for pictures requires that something more than stage portrayals must be supplied to offset the loss of the voice. But I am convinced that this is not so, but that acting 'Sherlock Holmes' in the same manner as I would on the stage is entirely sufficient. Every act and expression is recorded so sharply in pictures that, I assume, the spectator can carry the thread of the plot without missing the slighest detail.

"On the stage words forestall the chance that the audience may neglect an important point. In pictures the actor is brought closer, and the minor moves and expressions, frequently unnoticed when on the stage, are fully apparent to the spectators. After familiarizing myself with picture work, I am satisfied that 'Sherlock Holmes' can be exceptionally well adapted to w/at is commonly called the 'screen.'"

Henry B. Walthall assisted Mr. Gillette in his preparations for screen work. It was found that Mr. Walthall's method of facial make-up was suitable to Mr. Gillette, so these two stars, each without a peer in his especial line of endeavor, worked out a method together.

Congratulations continue to pour in on George K. Spoor, president of Essanay, for obtaining Mr. Gillette. Not only is he being praised by business men for what they call a master stroke, but motion picture followers in America, England, and Australia write that they are anxiously awaiting an opportunity to see the Gillette plays in pictures, with the famous author-actor himself in the leading roles. Mr. Spoor hopes shortly to announce the release date on "Sherlock Holmes."

LOOKING FOR A LOST CHILD

As a last resort for finding her four-year-old boy, who so mysteriously disappeared about a year ago, Mrs. C. L. Glass of 13 Lienau Place, Jersey City, has appealed to several motion picture producing companies for aid. James Douglas Glass was last seen in Greely, Pike County, Pennsylvania, on May 12, 1915. Since that time his mother has been informed that he has taken child parts in several motion picture plays, among them being Beatriz Michelena in "Mrs. Wiggs of the Cabbage Patch," which was produced by the California Motion Picture Corporation.

The California company is now trying to locate all the children who took part in this production in hopes of finding some trace of the missing boy.

METRO'S FIRST BIRTHDAY

Great Organization Builded in 12 Months Now Occupies Prominent Place in the Industry

This week, the first anniversary of the organization of Metro, is being celebrated at the offices of the corporation throughout the United States, in Europe and Australia. The business celebration is made notable by a formal announcement of new and large activities, and the setting forth by President Richard A. Rowland of a broad and elastic policy for the new year, beginning with the final week in March.

Metro started one year ago with everything brand new. We had to organize our manufacturers, our exchanges and our central body all at one time, and we built what we have practically on a general working plan formulated at that time by our group of enthusiastic showmen. I lay special stress upon the fact that they are showmen, and because of this fact they were able to anticipate the public's demand for big feature productions.

The credit rests with no one individual but is the result of the combined efforts of our enthusiastic family of showmen. We have had harmony within, and have not had to spend our time and energy in battling with one another.

In respect to our future we can promise as many surprises for the next year as during the year just closing and we can definitely set down these few facts for consideration by those who may be interested.

Metro will make more feature pictures than before, but it will not arrange to release two features weekly for the sole purpose of being big or of endeavoring to impress anybody. Metro will have a real business reason for presenting its pictures and will continue to keep its organization so elastic that it will release the type of pictures that the exhibitors require to make their theaters profitable.

Metro will put out one-reel, two-reel, and five-reel productions in keeping with the requirements of its exhibitors. Metro has adopted a rotating star system which assures pictures with stars of real box-office drawing power, so that exhibitors will not only have good pictures, but pictures with real selling power to the public. In order to round out and complete this plan, Harold Lockwood, May Allison, and Viola Dana have just been added to Metro's list of stars. Our regular star list now includes Francis X. Bushman, Beverly Bayne, Madame Petrova, Ethel Barrymore, Emily Stevens, Mabel Taliaferro, Lionel Barrymore, and Marguerite Snow. Hamilton Revelle, Mr. and Mrs. Sidney Drew, and Mary Miles Minter. These do not include the stars in the special pictures.

There will be more pictures with these stars and several others yet to be announced, in order that the public may see their favorites with a proper frequency in productions worthy of their importance in the world of pictures.

The air to-day is full of rumors of great combinations, and it may not be amiss to set forth Metro's position. We have no interest in any of these rumored combinations. Metro is in a position to go in or stay out as it pleases. We are in the business not only because we find it profitable, but because we like it, and, although others may have a desire to sell out, Metro sees no reason, and has no desire, for such a course.

I can scarcely close without a word of hearty thanks to our many friends for their kindly co-operation, and we hope to merit a continuation of their confidence.

Metro celebrates the reaching of its first milestone by the launching of a country-wide newspaper advertising campaign, which will embrace the smaller cities first and include the larger cities in its later placing of copy. A "family dinner" at the Hotel Astor, a Metro birthday celebration at the New York Theater and other events mark the beginning of the new year's work on the Francis X. Bushman series of fourteen episodes, which will begin after the completion of Mr. Bushman's new feature picture, and the new Metro travelogue pictures are now nearly ready for their first showing.

POWELL RESIGNS FROM EQUITABLE

Frank Powell, producer of "The Chain Invisible" for the Equitable Film Corporation and now directing Miss Gail Kane in "The Other Sister" for the same company, announces his resignation.

GERTRUDE McCOY—(GAUMONT).

FAIRBANKS A FAVORITE

Triangle Releases Promise Two Laughing Features for April First

Two Douglas Fairbanks five-reel comedies in one month is the interesting announcement from the Triangle Film Corporation in its list of April releases. The coming month also marks the return to the Triangle screen after long absences of De Wolf Hopper and Frank Keenan. Later H. B. Warner, previously seen in "The Raiders," will appear in a new C. Gardner Sullivan story, "The Beggar of Cawnpore," set in India during the Sepoy Rebellion of 1857. In addition to these stars the five release dates of the month present in an unusually long list William S. Hart, Dorothy Gish, William H. Thompson, and Lillian Gish. Ten Keystone comedies will be contributed by Mack Sennett, one of them with Roscoe Arbuckle again doubling as director and star.

Week of April 2 brings forward Fairbanks and Jane Grey as the dramatic stars. Miss Grey appears as a slum heroine in "Waifs," with William Desmond featured at the head of an excellent Ince cast. As in "Peggy," with Billie Burke, Desmond plays the part of a minister, but this time the preacher yields to temptation. He is redeemed by Rags, a waterfront piano player, the character created by Miss Grey. Several big sets will be shown in this picture. The principal players are Carol Holloway, Robert Kortman, J. Frank Burke, Fannie Midgley, and Truly Shattuck.

TAKING THE REST CURE

Stock Leading Lady Plans a Strenuous Vacation in the Movies

MINNEAPOLIS, MINN. (*Special*).—Florence Stone, leading woman of the Bainbridge Players at the Shubert Theater, is about to take a rest. While she is resting, she is going into the movies.

Miss Stone has been working for the better part of a year in the arduous activities of the stock actress, and she has decided to take a vacation, beginning in about two weeks. It is a vacation she has long planned, and she wants a good rest.

As for the movies, that is a business coincidence. Miss Stone owns all the costumes which the late Fanny Davenport used in her production of Sardou plays. Movie people out in Los Angeles wanted to use the plays and the costumes in the movies. Miss Stone owns also the rights in America to the Sardou plays. Her business acumen leaped to the front.

"If you want to play Sardou, and use the Davenport costumes, why, I guess I'm the actress you need to play the Sardou heroines," said Miss Stone. "I go with the costumes and the play."

So, while Miss Stone rests, she will work.

SAN ANTONIO CONTRIBUTES

The Vitagraph Players at San Antonio, Texas, have sent a check for $109 to the executive committee in New York for the Motion Picture Campaign for the Actor's Fund. The contributors include: Theodore Marston, Charles Richman, Joseph Kilgour, Ben. N. Hirsh, Edwin Lee, Arthur Rankin Davenport, W. A. Ross, Charles Wellesly, Fred H. James, Edward M. Kane, Dorothy Kelly, Ned Finley, Arline Pretty, A. Lloyd Loeb, L. F. Lonsdale, Walter McComb, Jr., E. R. Jersey, H. D. Thomason, William Dunn, Wm. Johnson, R. J. Partschmann.

SCANDAL WORSE THAN CENSORSHIP

An Interesting Interview with J. A. Berst, Vice President and General Manager of Pathe

It is not an easy matter to get J. A. Berst, vice president and general manager of Pathe, to state his views upon any question. In the first place he does not seek personal publicity, and secondly he is an extraordinarily busy man, supervising as he does all the various activities of the Pathe Exchange—producing, manufacturing and distributing. After considerable effort a representative of THE MIRROR succeeded in getting from him a statement as to the present and future activities of Pathe, and his ideas on the general business situation which should prove of more than ordinary interest.

"I follow the trade papers closely," said Mr. Berst, "and have read with interest the views of various prominent men in the industry on censorship, overproduction, and other matters of considerable importance at the present time. I have failed to note, however, any statement as to a matter which is a menace to the industry and from which nearly every reputable manufacturer has suffered at one time or another. I refer to the practice of certain concerns of disseminating among the exhibitors false reports concerning their competitors. These falsehoods, I have reason to believe, are culled from one or two journals of a "yellow" character, where they were first printed at the instigation of the same concerns who later quote them and spread them broadcast. Such practices cannot fail to bring down upon the perpetrators the contempt which every honest man must feel for the dishonest and the cowardly.

"It is distasteful to the reputable manufacturer to even stoop to disavow such falsehoods or to prevent their recurrence, though it would be easy for him to do so by advertising to a small extent in the publications which lower themselves by printing such malicious stories.

"Pathe has recently been attacked by this underhanded method, not once but several times, and wide publicity was given by some of our unfair competitors to such absurd inventions as these—that Pathe was short of raw film and in consequence must reduce its output; that Pathe was going to discontinue its exchanges; that Pathe was going to combine with other manufacturers or exchanges, and that it was going to release through the General Film Co.

"It should not be necessary for me to point out that these stories are all utterly false and evidently invented with malice. Pathe has never been in any better position than the present to hold its high place in the motion picture trade. As for raw film we have enough on hand to last us for many months, and there is no sign that we will not find it as easy to replenish our stocks in the future as it has been in the past. This house has at the present time more raw film available than ten of the biggest manufacturers put together. As to discontinuing our exchanges, we are opening two more. That doesn't look as if we were going to cut them out, does it? And we are not going to release through any other company.

"The Pathe Exchange has contracts with several producing companies to make for its programme as many pictures as are wanted. We believe, however, that it is better business to have only a few releases of quality rather than a large number of a mediocre grade. For this reason it has been decided to release only one Gold Rooster Play every month. This will give to our patrons a sure "money maker" and one that they can depend upon for quality. Contracts have also just been signed with the famous cartoonist, R. I. Goldberg, whereby we will receive from him animated cartoons of a kind that will surely set a new standard in film humor. Mr. Goldberg expects that his films will attain a success hitherto undreamed of in cartoon comedies, and after seeing some of his pictures we expect it also. We will also soon release a Fashions film of a new kind that will be a revelation not only to the exhibitor but to the women of America as well.

"The Pathe Exchange enjoys a co-operation among its employees which is most enviable. Managers, cashiers and bookers are all under contract, and share in the profits of the company. To that extent they may be said to be partners in this great organization. Our business is in an extremely healthy condition and the fact that we are neither seeking nor desire to seek any alliance with any other firm is best proof that the house of Pathe can handle its own affairs in a profitable way without the help of others.

"We regret that our views on censorship do not coincide with those of most persons in the trade. We are in thorough accord with the majority in the belief that all censorship is arbitrary, un-American and unnecessary. However, we do not see how local censorship can be abolished or prevented by arousing public sentiment against it. The process takes too long and requires the use of every available medium of publicity. Under these circumstances we cannot see how the film industry is going to make much progress in educating the public to where they demand that films shall enjoy the same rights as those enjoyed by the press. We shall soon have to face several times the number of censorship boards that exist to-day. It seems to us, after careful consideration, that the best hope of the industry lies in a sane federal censorship bill, one that meets the views of the more important distributors and that is passed with their support. We believe that the establishment of a Federal Censorship board of the proper character will help considerably in disposing of those local boards now in existence and will strongly tend to prevent the creation of new ones. The movement for Federal censorship very naturally meets with strong opposition among the exhibitors, since only a few states are now subject to censorship restrictions and the exhibitors of the states possessing censorship laws will not support a Federal bill because it is immaterial with them whether a picture is censored by a Federal board or a local one. The question therefore reverts to the manufacturer and to the exchange, both of them the losers, and facing a situation that daily becomes worse.

"Over-production has brought about a very chaotic condition in the industry. Many large concerns are reputed to be in financial straits and they will have to save themselves by reorganization, combination or by selling stock. Those who intend to survive the Darwinian struggle for existence will have to market quality films exclusively, since this is the key to the saving of the motion picture industry."

MAJOR MATT SNYDER

Has Been Promoted to Colonel in Selig's Production of "The Crisis"

In the Selig production of "The Crisis," Matthew Snyder is cast as Colonel Carvel, the staunch old Southerner, who is the soul of honor and an exponent of the "square deal," as it is known to-day. Mr. Snyder is an actor of fifty years' experience. He was a stage director for Frank Sanger. For the Belasco and Frohman organization he produced "Under Two Flags," with Blanche Bates in the leading role. He has played with stars of England and America, among whom may be mentioned Edwin Booth, Charlotte Cushman, Lawrence Barrett, and also in Mrs. John Drew's company for five years. He played with the English actors, Charles Keen, Barry Sullivan, and Charles Dillon. Graduating from Annapolis at an early age, Mr. Synder toured the world in the service of the United States Navy. When the Civil War broke out Mr. Snyder joined the Confederate Army and won the rank of major.

His varied experiences and his highly developed histrionic ability are valuable assets to him in his present role of Colonel Carvel, the kindly old Southern gentleman who offered his life for his country, and later risked the peril of being shot as a spy when he penetrated the Northern lines in order to reach the death bed of Judge Whipple, his life-long comrade.

DONALDSON IN PATHE SERIAL

Arthur Donaldson, the noted character actor and make-up expert, has finished his work as character heavy in the first two installments of the forthcoming Pathe serial entitled, "Who Is Guilty?" The first installment was directed by Lawrence McGill and the second, "The Tight Reign," was directed by Howard Hansell. Tom Moore and Anna Nilsson are the featured leads.

TRIUMPH OF TRIANGLE

Goelet's Appeal from Decision in Knickerbocker Theater Suit Dismissed

The victory recently scored by the Triangle Film Corporation, in its litigation with Robert Goelet over the Knickerbocker theater, was made complete last week, when the Appellate Division of the Supreme Court dismissed Mr. Goelet's appeal after assessing costs against the appellant.

Mr. Goelet, as owner of the Knickerbocker theater, sought an injunction against the Triangle Film Corporation and Messrs. Klaw & Erlanger, as parties defendant through holding the original lease, to restrain them from exhibiting moving pictures with an orchestra and soloists, at the current scale of prices, maintaining that both conditions violated the terms of the lease—the former through constituting a "variety performance" and the latter in departing from "first class" prices.

The application was denied, the court holding that in view of the evolution brought about in the theatrical world by the development of motion pictures, the present method of operation of the theater came within the meaning of the term "first class." The ruling was sustained without comment, no opinion being handed down by the appellate court.

This completes a legal victory that has been hailed by the moving picture interests as the greatest in the history of the industry, in so far as establishing its status is concerned.

KING BAGGOT DOWN SOUTH

King Baggot and the Imp Company are in Savannah doing a number of scenes for a five-reel production entitled, "Half a Rogue," based on a novel by Harold McGrath. The picture is being staged under the direction of Henry Otto, who has jumped into prominence since the production of "Undine."

White, N. Y.

ELEANOR WOODRUFF.

For a young woman who has not yet attained her legal majority—she is only slightly over twenty years of age—Eleanor Woodruff has made a record to be proud of in the theatrical and motion picture world. Born in Pennsylvania of a family who have given the nation many prominent men—Governors, Senators, and high officers in the army and navy—Miss Woodruff early developed a passion for the stage and, in spite of parental opposition, obtained an engagement with a Philadelphia stock company. Hard work produced its result and the end of the season saw her the leading woman of the Orpheum Stock Company. Acting upon the advice of David Belasco she spent two seasons in stock, playing some forty parts, and then obtained a Broadway engagement. While playing in New York she accepted a special engagement with Pathe and at the end of the production had made such a hit that she was given a permanent contract with that company, where she will be well remembered for her great work with Irving Cummings. Since that time Miss Woodruff has appeared in a number of productions, more recently those of the Vitagraph company. Just now she is finishing a picture for the World Film Co., and on its completion will take a much needed rest before accepting an offer from another company.

"HE WHO RETURNED"

The Title of Thos. H. Ince's Big Production for the Screen

What has until very recently been known as "Thomas H. Ince's Big Feature," and which has been a year in the making, will have for its title "He Who Returned," and will be released in the Spring as a special offering in a prominent New York City playhouse.

Mr. Ince's plans for what he believes will create a new era in the history of the silent drama have not been revealed fully, but it is known that over thirty thousand feet of film were approved before the cutting and assembling of the massive film production was started. This will result in a ten reel photoplay which is expected to surpass anything yet attempted by the master of Inceville.

The musical setting for "He Who Returned" has been almost as long in its preparation as the film itself. Mr. Ince has utilized three composers of international reputation.

HELEN SMASHED THE CAMERA

Trade paper reviewers who last week saw "The Record Run" were treated to a new sort of thrill when Helen Gibson, speeding on a hand car towards the camera, was suddenly derailed. The hand car rises up and continues coming through the air until it seems that it is about to leap off the screen, when the scene is suddenly cut short. The truth of the matter is that a second after this the hand car struck the camera, sending the film container hurling through the air as the operator made a last moment leap for safety.

NANCE O'NEIL IN "THE TOILERS"

Miss O'Neil has commenced the last picture under her present contract with the Lubin company. It is a story of capital and labor. The title chosen is "The Toilers." The screen version of her famous stage success, "The Fires of St. John," will be released April 3rd on the V. L. S. E. programme. The scenario was written by Alfred Hickman.

The SOCIAL PIRATES

New records for number of prints ordered and first-run bookings have been established by this series by

GEORGE BRONSON HOWARD

Featuring MARIN SAIS and OLLIE KIRKBY

Newspaper publicity on a gigantic scale backs "The Social Pirates"—the strongest two reel series ever produced. A broad statement, but you will agree after you see

"THE LITTLE MONTE CARLO"

Released March 27th

"THE CORSICAN SISTERS"

Released April 3rd

Now being Shown at all General Film Exchanges

KALEM

235-239 West 23d Street
New York City

The Motion Picture Sensation of All Time

The Official and Only Pictorial Record in Four Perfect Reels of the

WILLARD-MORAN

"Million Dollar Championship Bout"

The Greatest Display of Physical and Mental Development in Combination Ever Shown in a Contest of Perfectly Trained Gladiators.

The Most Talked-of, Successful and Fascinating Contest in the History of the World's Sports.

WILLARD, the American Superman—Model of Cleanliness, Moderation and Right Living, in His Complete and Hard-won Victory Over

MORAN, the Foremost Contender for the Boxing Championship Now Living.

Educational—Inspiriting—Clean—Thrilling—Historical

CHAMPION SPORTS EXHIBITION COMPANY

910 Longacre Building, 42nd and Broadway
NEW YORK CITY **Telephone 5776 Bryant**

REGENTS TO RULE THE SCREEN

Cristman-Wheeler Bill at Albany Provides for Educational But Expensive Motion Picture Censorship

ALBANY, N. Y. (*Special*).—A joint hearing of the Senate and Assembly Educational Committee was held last Thursday for the purpose of listening to opinions on the new Cristman-Wheeler censorship bill, which differs from the Ahearn bill in that it creates a board of three moving picture censors to be appointed by the State Board of Regents, to act under their direction; also to exact a tax of five dollars for every five hundred feet of film examined. The bill makes no definition as to what constitutes a film, and does not definitely state whether this tax is to apply to negatives only or to positives as well.

The hearing was attended by a large delegation headed by William H. Seabury, general counsel of the Moving Picture Board of Trade. W. Stephen Bush in speaking against the bill pointed out that State censorship had been tried in Ohio and Pennsylvania and had proved a failure, and insisted that the prevention of obscene pictures could be accomplished under the present law. "If your object is to protect the morals of the child, you can't solve the child problem by such censorship," he continued. "You can't shift responsibility from the home to the State."

Others who attended the hearing were: Lee A. Ochs, president of the Motion Picture Exhibitors' League of New York State; Paul H. Cromelin, president of the Cosmofotofilm Company; Samuel M. Field, secretary of the Mutual Film Corporation; James B. Holland, president of the New York State Federation of Labor; Charles C. Shay, International Alliance of Theatrical and Stage Employes of the United States and Canada; Orrin G. Cocks, advisory secretary National Board of Censorship, and Lester F. Scott, acting director of the People's Institute.

E. F. G.

Licensing Picture Operators

A bill requiring the licensing of all motion picture projection machine operators has been passed by the State Assembly and is now before the Senate, with every probability of being passed. The provisions of the bill require that before any one of legal age shall be permitted to make application for a license he shall have served six months' apprenticeship under a licensed operator. Prior to granting the certificate the applicant shall have been examined by the officer with whom he files his name at the beginning of his apprenticeship. The license shall be good for a period of one year, unless revoked, and it can be renewed without examination at the discretion of the licensing authority. These provisions will not be applicable to miniature machines burning incandescent lamps and using slow-burning films. The act will take effect immediately.

PATCH PANS CENSORSHIP

Pittsburgh Exhibitor Launches Another Broadside at Pennsylvania Board

William Moore Patch, manager-director of the Pitt Theater of Pittsburg, who recently created something of a sensation in motion pictures circles by his clever evasion of the decree of the Pennsylvania censors which ordered the elimination of the most thrilling scene in the "Battle Cry of Peace"—(the shooting of two daughters by a mother rather than allow them to fall into the hands of the drunken enemy)—by presenting the scene with living characters, is continuing his onslaught against the tyranny of the board in a verbal broadside which he has just issued.

Mr. Patch's dissertation is in the nature of a warning to the censors of what they may expect if they attempt to alter "The Ne'er-Do-Well," which is the next of the V. L. S. E. subjects, which Mr. Patch will present following the run of "The Battle Cry of Peace."

"Because there is no earthly reason why eliminations should be made in 'The Ne'er-Do-Well' doesn't mean that the film-destroying brigade will pass the feature without trying to enforce their usual policy of 'frightfulness,'" says Mr. Patch.

"If they happen to be in a disgruntled mood, mutilations will follow as surely as does the night the day. The exercise of their authority, rightfully or wrongfully, is the principle upon which our trouble-making censors proceed. It is sheer waste of time to argue with them from a logical standpoint.

"Where these people are concerned it is always best to be ready for the worst. So in case they should establish a still greater record for inefficiency and prudery than they have gained in the past—as impossible as that performance might seem.—I will handle 'The Ne'er-Do-Well' as I did 'The Battle Cry'—by engaging talent to act any scenes that might chance to be eliminated. I know just where to obtain people capable of filling the necessary roles, and if their services are required they will be on the spot ready to develop the action as scheduled in the scenario."

To the *Gazette-Times*, Mr. Patch wrote:

No doubt there is dishonesty, greed, skyrocketing, and many other doubtful methods of finance and inflation in the handling of motion pictures. I would be very glad, however, to have you show me any business that is not beset by the same drawbacks to just as great, or even greater extent.

Your writer also states that the need of censorship for pictures has been clearly proven. As a matter of fact, it has been proven no more than would be a similar censorship for the press, drama, art, or literature. Just as there are equally unprincipled producers of legitimate plays, painters of pictures, publishers of newspapers, and writers of books who do not care whether the public is debauched or not, so long as a profit appears, so there may be unprincipled manufacturers of films who have no scruples as to the character of their output on the screen. Yet these legitimate producers, painters, publishers, and authors are subject to no censorship.

But the most vital issue in business, as well as in life, you seem to have overlooked. It is especially true of the theater, the newspapers, literature and art. No man catering to the public in any of these lines and be indecent for any length of time and make a permanent success. A very small section of the public cares for filth, when all is said and done, and even this small section wearies of it in time.

This is the main issue why the censoring of pictures is both illogical and unnecessary. Carried to the extent it has been by the Pennsylvania State Board of Censors, the public must appreciate the weakness and utter absurdity of it. Recently for example, Shakespeare's "Romeo and Juliet" and "King Lear" could not pass this august body because, forsooth, to quote the criticism of one of these gentlemen, "Juliet acts in a manner not befitting to young ladies;" while "Lear was entirely too brutal an old man to set a good example to the coming generation."

Thus is proven, in my opinion, the incurable stupidity of motion picture censorship as it exists in Pennsylvania to-day. There is only one cure for the evil that I know of, and that is to eliminate it altogether. When a censorship of the press, drama, art, and literature is considered necessary then will it be time to admit the necessity for a censorship of motion pictures.

A mass meeting at which a state-wide campaign against the present form of censorship will be launched, is scheduled to be held in the Pitt Theater, Sunday, April 2nd. The proceedings will be conducted under the auspices of the motion picture campaign committee. John Maleer will occupy the chair, and among the speakers will be Joseph W. Binder, executive secretary Motion Picture Board of Trade, Walter W. Irwin, General Manager V. L. S. E., William A. Johnston, and other leaders in the fight against censorship.

OPPOSE CENSOR BILL

Women Think Political Board Not Suitable for the Work

The League for Political Education has joined the State fight against the bill to establish a legal board of three censors for moving pictures, which is before the Assembly at Albany. At the league meetings the question of censorship has been submitted three times to the 2,200 women members and has been each time unanimously opposed.

The league opposes the measure on the ground that it is futile to put into the hands of three political appointees the guardianship of the morals of the youth who form the larger part of moving-picture audiences. The opposition holds that effective censorship can only be maintained by a board of representative citizens large enough to inspect personally the half million feet of film produced each month in this State.

Among the prominent women opposing the bill are: Mrs. Andrew Carnegie, Mrs. Henry A. Alexander, Miss Spence, Mrs. Warner M. Leeds, Mrs. Schuyler M. Warren, Mrs. J. Pierrepont Morgan, Miss Anne Morgan, Mrs. William H. Bliss, Mrs. Charles M. Oppenheim, Mrs. Ralph Shainwald, Mrs. William A. Perry, Mrs. Hoffman, Mrs. John A. Hartwell, Mrs. Edwin Trowbridge Hall, Mrs. Charles B. Alexander, Mrs. Emanuel Einstein, Mrs. Willard D. Straight, Mrs. John Jacob Astor, Mrs. V. Everit Macy, Mrs. William M. Martin, and Mrs. Henry L. Richards.

COURT CENSURES CENSORS

Breitinger Criticised from the Bench for His Arbitrary Rulings

PHILADELPHIA, (*Special*).—Pennsylvania's official State board of Moving Picture Censors have met with several severe reverses in the last few days which may sound the death knell of their arbitrary rulings. After the censors refused to pass a number of pictures of approved merit, including several reels of "The Iron Claw," the cases were appealed to the Court by the exchanges.

As a result, several days last week the court room was darkened and the familiar whirl of the moving picture machine was heard instead of learned explanations of knotty legal problems. The net result was that two judges who viewed the films decided it was safe to pass them and in another instance made just a minor cut.

Breitinger, who is chairman of the movie censor board of Pennsylvania, was criticised from the Bench for his arbitrary rulings and the court seemed to be so favorable to the exhibitors that it is probable that in the future every case where it is thought that the censor has been so unfair the matter will be taken to the equity courts whose judicial heads do not seem to dislike in the least a little diversion like viewing moving picture films that are more sensational than the ordinary ones.

The argument with the exhibitors and the censors was the high-spot of the week in the local amusement world.

J. SOLIS-COHEN, JR.

Extract from an Article in the New York Dramatic Mirror, Saturday, March 4

Stage Versus Screen

A Prophetic Dip into the future of the Motion Picture Art

By HENRY MacMAHON

"At the other extreme, grandiose, historical and nature subjects will always be most happily represented on the Screen. Already the motion picture has put the old-fashioned stage spectacle out of business. Painted lath and canvas and the narrow cockpit of the indoor stage cannot compare with the new art's shadowgraphs of outdoor Nature, of *Multitudes in Battle or in Festival, of Infinitely Varied Action Amid Exquisite Landscape and Seascape Surroundings.* A maker who can produce a "Birth of a Nation" or a "Quo Vadis," a "Cabiria" or a *"Neptune's Daughter"* will reap the very highest rewards of production.

I DRAW THE ATTENTION of the exhibitor and the public to my forthcoming production of

"A DAUGHTER OF THE GODS"

with ANNETTE KELLERMAN in the title role

HERBERT BRENON

Producer of NEPTUNE'S DAUGHTER
Management of WILLIAM FOX

NOTE: The scenes and situations in "A DAUGHTER OF THE GODS" written and produced by me are fully copyrighted under the existing laws of the United States, Great Britain, Canada, and all parts of the world. Any person infringing upon my rights will be prosecuted to the fullest extent of the law.

SAUL E. ROGERS, Attorney, 160 Broadway, New York HERBERT BRENON

FEATURE FILMS OF THE WEEK

"The Aryan" Picturizes Racial Problems As Well As Present Border Conditions—"The Heart of Paula" Tells a Love Story in the Same Atmosphere

"THE ARYAN"

A Five-Part Original Drama Written by C. Gardner Sullivan and Featuring William S. Hart. Produced by Kay-Bee Under the Supervision of Thomas H. Ince for Release on the Triangle Programme March 19.

Steve Denton ..... William S. Hart
Mary Jane ..... Bessie Love
Frixie ..... Louise Glaum
"Ivory" Wells ..... Charles K. French
Mexican Pete ..... Swallow
Steve's Mother ..... Gertrude Claire
Trixie's Lover ..... Herschel Mayall

It is seldom possible to use superlatives in speaking of moving pictures, especially in their present stage of development, but we believe we are safe in saying that C. Gardner Sullivan is quite the most prolific writer of moving picture plays of the day. And we can go further and say that his work is consistently good, more especially some of his later efforts. This holds true in particular of "The Aryan," in which he has taken a strong theme and consistently developed it. His character drawing and the manner in which he has brought it out will serve as a model for many aspiring young writers, and we might also add that many an old director will achieve a broadness of vision by carefully observing his work. Mr. Sullivan is fortunate in having a director with a vision broad enough to comprehend the bigness of his simplicity. Were he compelled to submit his work in the open market we are afraid that even with the abundance of his output he would starve to death, for there are few scenario editors big enough to recognize the merit of his work, and fewer directors capable of turning his typed words into pictures.

To read a synopsis of Mr. Sullivan's story makes little or no impression; it is only when the bare words are visualized and turned into detailed mind pictures that the simplicity and the scope of his creation attains its moving magnitude. In this picture he reaches down to the basic principles of the race and portrays them in a manner that is simple, direct, and convincing. It is a mighty story, powerfully produced.

The leading role is one that appears made to order for William S. Hart, that of a strong willed, dominant, Westerner of the old days, a man who lived close to Nature, and by association had acquired some of Nature's poise. His characterization measured well up to the bigness of the story and the effectiveness of its direction.

Bessie Love handled the leading feminine role, an exceedingly difficult part by the way, with simplicity and innocence that were charming to witness. She is possessed of that rare quality, a sympathetic personality. Her best effects were attained by her submissive passivity; it was not so much that which she did as that which she did not do. This, in our opinion, is good acting. Louise Glaum, as Trixie, the dance hall queen, gave her usual capable conception of this type of character. The photography and lighting were up to the usual Ince standard.

Based on the elemental theme that a white man will always protect the women of his race, the story tells of a miner who, through two years of privation in the desert, had been able to make a clean-up on a gold claim that he had discovered. On his entrance into a rough border town the gambling-hall keeper conspires with one of the dance hall girls to rob him of his hard earned wealth. In the midst of the play a telegram comes, apprising him that his mother is very ill. He asks the girl to read it to him, and she, lying, says that it contains good news. The next morning on waking to find his money gone he also finds the telegram. Hurrying to the telegraph office he finds another message, saying that his mother is dead. His whole being is filled with hate. He hurries to the house of the girl, seizes her, kills the gambler, and rides off into the desert.

Several years later he is shown as the head of a desperate gang of Mexican outlaws, with a small settlement of his own on the edge of the desert. A band of prosperous farmers with their wives and children seeking a new home become lost in the desert and finally land at Denton's town with all their water gone. Denton refuses them aid, leaving them to die of thirst. That night Mary Jane, a young girl of the band, appears in Denton's hell hole alone. With perfect faith and trust she walks up to him and tells him that, as a white man, he cannot let the women of his race suffer. The battle between the two personalities lasts the night through, but in the end Denton's own nature forces him to surrender. He comes to the rescue of the band, guides them out of the desert, and then from the top of the hill watches them disappear in the distance. E.

"BIG JIM GARRITY"

A Five-Part Drama Adapted from the A. H. Wood's Stage Success of the Same Name. Produced by George Fitzmaurice. Starring Robert Edeson. Supported by Elinore Woodruff. For Release by Pathe April.

Big Jim Garrity ..... Robert Edeson
Dawson ..... Carl Hawbaugh
Dr. Hugh Malone ..... Lister Chambers
Sam Craigen ..... Charles Compton
Mr. Craigen ..... Charlton Macey
Silvia Craigen ..... Elinore Woodruff

"Big Jim Garrity" is a thoroughly big story, with masterful characters, most ably portrayed by an exceptionally efficient cast. There is nothing commonplace about the actions of the mine boss, Big Jim, who afterwards marries a wealthy girl whose brother had been killed while working at the mine. The transition from the crude life of the mines to that of society is quite cleverly worked out, and the usual atmosphere of artificiality created by such is entirely lacking. In this way the continuity is nowise affected and the dramatic and intensive qualities are maintained throughout. In the title role, Robert Edeson has a part that is one of the best suited to him that he has ever played in. The big, masterful character, the boss, a master of men, is most effectively interpreted and Mr. Edeson at all times acts the part with discretion. He puts aside the rough miner's swagger, thus adding to the realism of the part which he later plays amid society settings.

Elinore Woodruff, the wealthy girl whom Big Jim marries, gives a most pleasing performance at all times and her acting is most commendable. Carl Hawbaugh gives one of the finest interpretations of a dope fiend in the role of Dawson that we have seen in some time. He carefully avoids overdoing his part, and yet it does not lack in any effective values. The production is replete with picturesque and unusual settings. The mine flood scenes are masterpieces of director's art. In a society field there are elaborate interiors and some beautiful gowns displayed in the course of development of the story.

FORREST STANLEY AND LEONORE ULRICH, IN "THE HEART OF PAULA," AT THE STRAND

The story seems to have been written more for pictures than for stage production, yet in order to secure the conventional happy ending the plot develops a little too rapidly toward the conclusion. Big Jim inherits the mine of which he is superintendent, from the owner, who cuts off his nephew with a beggarly allowance. The nephew, who is a dope fiend, naturally hates Big Jim and later fastens the murder of Sam Craigen upon him. He is adjudged guilty, but later escapes. Several years later he returns to this country and meets Silvia Craigen, a society girl of wealth. She is a drug victim and through her Big Jim and the dope doctor meet once more. In mortal fear of Big Jim the doctor confesses that he murdered Silvia's only brother. After an uphill fight Big Jim wins Silvia, who becomes his wife, from the drug habit and their happiness is once more complete. S.

"THE HEART OF PAULA"

A Five-Part Drama Featuring Leonore Ulrich. Produced by the Pallas Pictures Corporation for Release on the Paramount Programme, April 2.

Paula Figuero ..... Leonore Ulrich
Claire Pachman ..... Velma Leffer
Stephen Pachman ..... Jack Livingstone
Bruce McLean ..... Forrest Stanley
Emilian Pacheco ..... Howard Davies
Mr. Adams, a banker ..... Herbert Standing

From an artistic and entertaining standpoint, "The Heart of Paula" is an excellent picture; its Mexican settings form a most picturesque background for a conventional though timely story of a young mining engineer who is betrayed into the hands of Mexican bandits by a fair senorita with whom he has fallen in love. The lack of prestige on the part of the American Consul prevents his release. Too late Paula discovers that the American is unmarried, and she is compelled to sell herself to secure his freedom. There are two endings to the picture, one in which death overtakes Paula before she is shamed, and the other in which the American effects her rescue. The former, in our opinion, is far the better, as it is more realistic and artistic than the latter, which is decidedly conventional and melodramatic. However, neither of the conclusions is ideal, as both seem to be too abrupt in finishing the story. This is the picture upon which a voting contest was held after a special viewing, but there is grave suspicion that the coin which finally decided the choice of ending was a "double-headed eagle," Mex.

The story is laid amidst the picturesque settings of Mexico, which atmosphere is fully observed through the entire production as it was taken at Tia Juana, Mexico. Instead of the usual artificial extras, real Mexican Rurales were used with decidedly good effect. Tinting has been used to heighten the attractiveness of the film, and the lighting effects are exceptionally artistic. The double and high lighting effects in the interior night scenes and the camp fire, with the dim figures in the background at night, are unusually clear and beautiful. The photography is so good that the picture appears like a mirage.

The cast is quite meritorious, with one or two exceptions. In the role of the Senorita Paula, Lenore Ulrich has a part exceptionally well suited to her accomplishments. Seldom have we seen the ardent love of the Latin portrayed to better advantage and, moreover, Miss Ulrich looks her part to perfection. Forrest Stanley handles the part of the romantic lover quite acceptably. Velma Leffler is quite charming in a minor role, and her beauty registers exceptionally well. Howard Davies acts the part of the villain, Pacheco, fairly well, but it is hard to make us believe that he is a Mexican, in spite of a cornhusk cigarette and a chronic leer.

Although the pervading Spanish atmosphere is at all times beautiful and unique, the plot is below the par of the other qualities. It is a conventional melodrama which has been effectively screened, but the introductory part appears a little too stagey. There is plenty of romance and action in the story, and it is all brought out in a realistic manner, yet it lacks the punch which belongs to this type of drama, especially since the so-called "happy ending" has been adopted. S.

"THE LOST BRIDEGROOM"

A Five-Part Original Drama, Written by Willard Mack, and Featuring John Barrymore. Produced by Famous Players under the Direction of James Kirkwood, for Release on the Paramonut Programme March 19.

Bertie Joyce ..... John Barrymore
Dorothy Hardin ..... Katherine Harris
Mrs. Amelia Hardin ..... Ida Darling
Madge McQuirk ..... June Dale
Black McQuirk ..... Hardie Kirkland
Slim Denny ..... Edward Sturgis
Crooks ..... Tammany Young
Crooks ..... Jack Dillon

"The Lost Bridegroom" is a good comedy drama. We believe it would have been better, however, had there been more comedy and less drama. The comedy scenes, especially those in which the star figured, were by far the more enjoyable. Taken as a whole, however, it is an enjoyable and entertaining offering.

We do not know who is responsible for the idea of having a society wedding and going through all of the ceremonious details without knowing whether or not the bridegroom is present. It impresses us as stretching the limits of probability a trifle beyond their well known elastic limit. Another careless error was the use of the word "aphasia" in a sub title when "amnesia" was meant. Lay writers never will seem to distinguish the very radical difference between these two afflictions.

Jack Barrymore, in the leading role, gave his usual creditable performance. Several of his scenes were extremely amusing. Katherine Harris pleased more in this picture than in any in which we have seen her. Hardie Kirkland gave a good characterization of Black McQuirk, while June Dale did a capable piece of work as his daughter. The balance of the cast was efficient. The picture was staged in the usual Kirkwood manner with well built settings, harmonious backgrounds and good photography.

Bertie Joyce, a young society man, and the catch of the season, is knocked out by crooks on the evening before his marriage to Dorothy Hardin. The blow disarranges his mind and when he recovers consciousness his memory is entirely gone. He is taken by Madge McQuirk, the daughter of a tough saloon keeper and leader of a band of crooks. They educate Joyce in the art of opening safes and take him with them on one of their nefarious enterprises. The house selected is that of his fiancee. Madge informs the police and in the fight between the officers of the law and the crooks Joyce receives another blow on the head which brings his memory back again. After a slight operation he is as good as ever and pursues the even tenor of his way in company with the woman he loves. E.

"FOR THE DEFENCE"

A Five-Part Detective Drama, Written by Hector Turnbull, and Featuring Fanny Ward. Produced by Lasky, for Release on the Paramount Programme March 12.

Fidele Roget, A French Novice ..... Fanny Ward
Jim Webster ..... Jack Dean
Richard Madison, His Chum ..... Paul Byron
Henri the Webster Butler ..... Horace B. Carpenter
Ninette, the Webster Maid ..... Camille Astor
Mr. Webster ..... James Neill
Mrs. Webster ..... Gertrude Kellar

"For the Defence" is called a detective story, but there is little in it that comes within the requirements of this type of narrative. True there is a detective, but he does not appear for more than fifty feet, and even at that he does little detecting. As a story the offering is loosely constructed. In seeking for uniqueness of plot construction Hector Turnbull has neglected entirely his character development. A weak, spineless, easily influenced young man might be made to believe that he committed a murder by the strength of his two hands while drunk, but we doubt if any one else could be made to believe it. Furthermore, Mr. Turnbull has not shown his young hero to be this kind of a man; in fact, just the opposite impression is gathered. As this is the point upon which the whole story hinges little can be said in favor of either its possibility or probability. In a sober drama of everyday life these two factors loom rather large. Taken as a whole the story is theatric and lacks human appeal.

The production has not been as carefully produced as most Lasky pictures. The uniforms worn by the Canadian Northwest Mounted Police looked as though they had been procured in a U. S. Army store, while the dainty young heroine roamed around a plowed field in high heeled pumps and immaculate white stockings. It is also an enormous stretch of the imagination to believe that police officers apprehending an accused murderer would also provide transportation for his female companion. Few officers of the law have a reputation for gallantry.

Fanny Ward, in the leading role, pleased in a negative sort of manner. At no time did she rise to any great emotional heights. Possibly it is well that she refrained, for it would have only emphasized the unnaturalness of the story. Jack Dean, playing opposite, gave a fair interpretation of a role that did not call for much real acting. Camille Astor, as the maid, gave quite the best performance of the whole production. The balance of the cast handled minor parts well. The photography was up to the usual standard.

The story tells of a young French novice sent by the Sisters to a convent in Montreal. On landing from the ship she falls in the clutches of a runner for a disorderly house. She escapes in the dead of night by climbing down the fire escape, and while roaming around the backyards is the witness of a murder, committed by accident by Henri, the butler in the wealthy home of the Websters. Jim Webster, the young scion of the house, is in a drunken stupor on the sofa. The butler and his accomplice, the maid, wake him up and make him believe that he committed the crime. They also persuade him to run away before the police arrive.

The next morning by a miraculous fate Jim and Fidele, the novice, meet on a dock both bent on suicide. They fall in love at sight. Jim procures a job with a farmer in the Canadian northwest and persuades him to take Fidele also. Shortly after they arrive Jim is apprehended by the police and extradicted. Fidele accompanies him. He has told her of the crime and she recognizes it as the one she witnessed. By means of a dictagraph a confession is obtained from the butler, and Jim and Fidele find happiness in each other's arms. E.

VIRGINIA PEARSON

"THE VITAL QUESTION"—A five-part **Vitagraph Blue Ribbon Feature** with **VIRGINIA PEARSON**—presenting the vital question of whether a woman has the right to her own life, her own love, in her own way—to her own visions, her own dreams, and her own Eldorado—a picture in which you can almost hear the heart-beats.

ETHEL CLAYTON

"DOLLARS AND THE WOMAN"—A six-part **Lubin Sovereign Play,** from the novel **"Dollars and Cents"** by **Albert Payson Terhune,** featuring **ETHEL CLAYTON** and **TOM MOORE.** An unusual production, which the *Dramatic Mirror* declares "Sweeps the audience right along for the entire six reels—a story of every day life vividly portrayed."

"THE BOLDEST WORD"

PERHAPS the strongest endorsement which any moving picture service can receive is the number of representative exhibitors who are using that service.

To those who arrive at facts through the medium of figures, the following record, therefore, will be more elequent than words.

Total number of moving picture theatres in Pittsburg . . 120	Average number of V-L-S-E subjects shown daily in Pittsburg theatres . . . 28
Houses charging 10c admission or more (approximately one half) 60	Total number of "downtown houses" charging 10c or more . . 5
Total number of houses charging 10c or more served by Big Four . 51	Total number of "downtown houses" served by V-L-S-E . . . 5

None but a service which is scoring, and scoring high for its patrons, could consistently point to such records, of which this is but a single illustration of conditions prevailing throughout the country.

Such evidence places Big Four features in a position where failure to avail yourself of their true and tried drawing powers is a challenge to your best interests.

Can you afford to ignore it?

BESSIE EYTON

"THE CYCLE OF FATE"—A **Selig Red Seal Play,** featuring **BESSIE EYTON,** presenting two extraordinary episodes and two distinct casts of characters, but each cast having a strong influence in the development of the drama and in the final and sensational denouement

GLADYS HANSON

"THE HAVOC"—**An Essanay Feature** in five acts, by H. S. Sheldon, with **GLADYS HANSON,** the famous Frohman star. Born to love, desperate in her loneliness, a woman sins. Come days of bitter anguish, nights of blighted torture, a soul harrowed by the fires of a self-made hell. Comes repentance, with the light of pure love—comes humility and peace.

V. L. S. E. Inc.

REVIEWS OF FEATURE FILMS

"GYPSY JOE"

A Two-Part Keystone Comedy, Featuring Joe Jackson. Produced Under the Direction of Clarence Badger for Release on the Triangle Programme March 19.

A Gypsy	Joe Jackson
His Sweetheart	Dora Rogers
A Squire	Lew Morrison
His Wife	Elizabeth De Witt
An Orphan Child	Betty Marsh
A Gypsy Chief	M. De La Parelle
His Henchman	"Shorty" Hamilton

"Gypsy Joe" is funny because it is so intensely human. There is hardly a stunt or incident in it that nine-tenths of the people viewing it have not experienced at some time or other in their lives, even though it was only a two weeks' vacation spent on a farm. The picture is made up of incidents, with a farmyard as the main setting, and it is needless to say that they are excrutiatingly funny incidents. The human touch and atmosphere of the picture has been greatly added to by the inclusion in the cast of a very likable little girl, Betty Marsh. Once you attain the sympathy of an audience it is not difficult to make it laugh, and Betty Marsh captures all the sympathy in sight. She is also a clever little actress. Joe Jackson was his usually funny self, but with the little child as an aid it was easy to get the laughs. Dora Rogers did good work as a gypsy girl. The picture has a well defined story, but it only serves as a frame work to carry the many funny incidents of which the picture is made up. A somewhat sensational climax is achieved when a gypsy van is made to roll over a cliff into the sea below. The whole picture is in conformity to the high standard of excellence of recent Keystone comedies. F.

"AUDREY"

A Picturization in Five Parts of Mary Johnston's Novel of the Same Name. Adapted by Harriet Ford and E. F. Boddington. Produced by Famous Players Film, Under Direction of Robert Vignola and Starring Pauline Frederick. Paramount Release.

Audrey	Pauline Frederick
Lord Haward	Charles Waldron
Evelyn Byrd	Margarete Christians
Jean Hugon	E. Fernandez
Mrs. Darden	Miss Lindrith
Mr. Darden	Henry Hallam
John Byrd	Jack Clark

Seldom does the motion picture perform pleasanter service for the public or, when properly produced, redound more to the credit and profit of the manufacturer than when super illustrating some popular novel of the romantic and atmospheric type, like "Audrey." Mary Johnston specialized in the Southern Colonial period, and while her plots were never novel or their development very powerful, the antique atmosphere of her stories was always delightful. This was the very element that repeatedly escaped the stage producer, whereas it is readily encompassed within the scope of the screen—provided the director is as scholarly and resourceful as Robert Vignola.

It is plain fact, not flattery, to say that we would much rather see the Famous Player's picturization of the romance of this Colonial Cinderilla than re-read Miss Johnson's novel, or witness a revival of the play—even with Eleanor Robson in the title role. For while this play served as a stepping stone to her subsequent fame, it was promptly cast aside, because the stage could not encompass the chief charm of the story—it quaint old-time atmosphere and contrasting types of the Colonial period.

However, with Pauline Frederick in the title role, the story filmed amidst genuine Southern scenery, with every detail of costume, equipment and furniture correct to the Colonial period, "Audrey" becomes "a thing of beauty and a joy for"—some time, at least. Not only does Miss Frederick, in linsey-woolsey, and bare feet no less than in brocade and hoopskirts at the Governor's ball, play the ingenue heroine delightfully, but every member of the supporting cast appears to have entered into the spirit of the period. The result is a series of charmingly atmospheric scenes, progressing in pictorial narrative from the time when Lord Haward rescues little Audrey from the cellar in which she has hidden when her parents were killed by Indians, to the happy climax when he takes her for his bride, in preference to the belle of the colony, Evelyn Byrd. The last named real role was played with natural beauty and aristocratic grace by Margarete Christians, while Charles Waldron is the high-bred hero of Miss Johnston's fancy. The photography is excellent, and the scenes, especially these along the Southern bayous, beautiful in their light effects and fidelity to nature. H

PAULINE FREDERICK AND CHARLES WALDRON IN "AUDREY."
(Famous Players-Paramount.)

"THE HAVOC"

A Five-Part Adaptation of H. S. Sheldon's Play of the Same Name, and Featuring Gladys Hanson. Produced by Essanay, under the Direction of Arthur Berthelet, for Release on the V. L. S. E. Programme March 20.

Kate Craig	Gladys Hanson
Richard Craig	Lewis Stone
Paul Hessert	Bryant Washburn

As a satire on the eternal triangular problem play, produced on the stage, "The Havoc" would prove to be an enjoyable evening's entertainment. Played as straight drama on the screen, however, it loses much of its punch. It has the usual feature of being unique and offering a somewhat original situation. It was capably acted by the three leading people in the cast, and ably staged under the direction of Arthur Berthelet.

It deals with two men in the employ of a large railroad both in love with a pretty stenographer. One naturally succeeds but he is so happy that he persuades his friend and defeated rival to come and live with them. After the elapse of considerable time the husband neglects his wife for business and the friend takes his place. Suddenly returning from a journey he finds them together. Instead of acting in the usual melodramatic manner he offers to divorce the woman, permit her to marry the other man, makes them a present of his home, but stipulates that he shall be permitted to live with them as a boarder. This arrangement is carried out, but after another considerable lapse of time the second husband, knowing that his wife was unfaithful to her first, is tormented with the suspicion that she will be unfaithful to him and their love soon turns to hate. The husband drinks and is later caught stealing a large sum from the railroad. He also intends deserting his wife and baby. The wife pleads with her former husband to permit him to escape in order that her baby will not have to bear the opprobrium of its father's disgrace, and this arrangement is finally carried out. The wife goes to work as her former husband's stenographer in order to pay back the money that her second husband has stolen. E.

FAMOUS PLAYERS
48 SUPREME PHOTOPLAYS A YEAR

THE SYMBOL
OF
SCREEN SUPREMACY

THE SIGN OF THE HIGHEST AND MOST CONSISTENT PHOTOPLAY STANDARD IN THE WORLD.

Released on the

Paramount Program

FAMOUS PLAYERS FILM Co
ADOLPH ZUKOR, PRESIDENT
DANIEL FROHMAN, MANAGING DIRECTOR
124-130 WEST 56TH STREET, NEW YORK
CANADIAN DISTRIBUTORS-FAMOUS PLAYERS FILM SERVICE LTD

It's just as easy to be a LASKY exhibitor—as it is to be just an exhibitor

DISTRIBUTORS
In The United States
PARAMOUNT PICTURES CORPORATION
In Canada
FAMOUS PLAYERS FILM SERVICE (Ltd)
MONTREAL TORONTO CALGARY

JESSE L. LASKY FEATURE PLAY Co (Inc)
FOUR EIGHTY-FIVE FIFTH AVENUE, NEW YORK CITY

Jesse L. Lasky, Pres. — Samuel Goldfish, Vice-Pres and Treas. — Cecil B. DeMille, Director Gen

REVIEWS OF FEATURE FILMS

"THE SOWERS"

A Five-Part Adaptation of Henry Seton Merriman's Novel of the Same Name. Featuring Blanche Sweet. Produced by Lasky under the Direction of William C. DeMille from the Scenario of Marion Fairfax, for Release on the Paramount Programme March 26.

Prince Paul Alexis	Thomas Meighan
Boris Dolokhof	Theodore Roberts
Karin Dolokhof	Blanche Sweet
Princess Tanya	Mabel Van Buren
Count Egor Strannik	Ernest Joy
Chief of the Secret Police	Horace B. Carpenter
The Peddler	Raymond Hatton
The Tramp	Harold Howard

The strong outstanding feature of "The Sowers" is its semblance of reality. Most Russian pictures for some reason or another seem unreal; they seldom convey the impression of a true, honest, picture of Russian life and conditions, but the "The Sowers" is radically different.

The story is interesting from start to finish, with the element of suspense extremely well sustained. The interest is never permitted to lag, and at no time is there a lessening of the tension. This is the more remarkable when it is stated that the picture does not contain what is known in modern moving picture parlance as "punch." But it does contain a good story, well told, excellently acted, capably directed and photographed. In fact, the photography was well above the average, with some particularly fine interior views.

Too much credit cannot be given for the manner in which the production has been staged. The director has made a detailed study of his subject and his work shows on the screen. It is a real Russian picture with Russian atmosphere, Russian color and above all, Russian psychology. This is fine work from a directorial standpoint and as such deserves high praise.

The production really contains three stars, Blanche Sweet, Thomas Meighan, and Theodore Roberts. They worked extremely well together, and were impressive and convincing in their sincerity. The scenes showing the Peddler and his shadow, the Tramp, were not too well handled. Until well along in the picture we thought the Tramp was the Peddler's assistant or pack bearer, but it developed that he was a spy in the employ of the secret police. The supporting cast was consistently good.

The story tells in detail of the Russian League of Freedom, an organization headed by a wealthy young noble who had determined to free the peasants from the conditions which the present form of government forces upon them. Prince Paul Alexis, the head of the league, is in love with Karin, the daughter of his chancellor, but receives a letter from the Czar ordering him to marry the Princess Tanya for political reasons. At first he wants to flee the country with Karin, but she persuades him that his duty to the league must come before their love. The Princess is in love with Count Egor Strannik, an agent of the secret police, but she throws him over to marry the Prince. The chief of the secret police has heard vague rumors of a movement among the people and suspects the Prince.

By means of an intercepted message he learns of a meeting of the heads of the new movement at the Prince's castle and details the Count to get the evidence. The Prince discovers the Princess in the Count's arms and knouts him. Later the Count with the aid of the Princess gets the Prince and Karin in the same room together, and by threatening to use the knout on the Prince, forces Karin to confess the hiding place of the papers of the league. The Count obtains the papers and departs, to be followed shortly after by the Princess. She is folowed and the two are trapped in a charcoal burner's hut where the papers are recovered and the Princess killed. The Prince, Karin, and her father are shown crossing the border out of Russia to a new life of peace and love. They have sown the seeds, it is for others to reap the harvest. E.

"JOHN NEEDHAM'S DOUBLE"

A Five-Part Drama Founded on Joseph Hattan's Play of the Same Name. Introduced to America by E. S. Willard. Featuring Tyrone Power. Produced by Bluebird Photoplays, Inc., under the Direction of the Smalley's from the Scenario of Olga Printzlau, for Release April 10.

Lord John Needham / Joseph Norbury	Tyrone Power
Ellen Norbury	Marie Walcamp
Aunt Kate	Agnes Emerson
Parks	Frank Elliott
Dobbins	Walter Belasco
Cruet	Frank Lanning
Thomas Creighton	Buster Emmons

"John Needham's Double" is one of the best pictures of its type that we have seen. It is not so much the strength of the story for the same plot has been used countless times; but the able manner in which it has been treated, the capable way in which it has been produced and the excellent acting of Tyrone Power in the leading role. With such a combination as the Smalleys, Tyrone Power, and good material with which to work an excellent picture is bound to result.

Tyrone Power, in the leading role, has played a double part with a finesse that is rare. There was no attempt to make the characters exactly alike, in fact just the opposite was the intent of both the actor and the director. Mr. Power has done a highly commendable piece of work in this picture, one that will add greatly to his already well known laurels. Too much praise cannot be given him, for the film is of the type known as a one man picture. The supporting cast were merely for supporting purposes, and their work was of such a nature that it can only be expressed under the general term of pleasing.

"THE VOICE IN THE NIGHT"—(Lubin).

Though the story was somewhat of a morbid nature the rare artistry with which it was treated keeps it from being repulsive. John Needham, the last of a long line of profligate Englishmen, is just about at the end of his rope when he receives word that he has been appointed the guardian of Thomas Creighton and placed in charge of his fortune, running into the millions. Packing the boy off to boarding school he takes possession of the estate and enters on a life of riotous dissipation. The boy leaves the school and runs away to sea. One morning a number of years later Needham receives a letter from his youthful charge saying that he will arrive in England on a certain day and will demand an accounting of the estate down to the last penny. As the estate has been practically dissipated Needham is forced to devise some way of escaping disgrace. By chance he meets Joseph Norbury, a member of another branch of the family. The two are as near alike as two men can be. Needham invites Norbury to his house, where he murders him. Then changing clothes with the corpse he assumes Norbury's identity. The papers the next morning announce Needham's dath by suicide. Parks, Needham's valet, refuses to believe that the dead man is his master and by some clever detective work on his part Needham is discovered in Norbury's hotel. Just as he is about to be arrested he takes poison and dies immediately. E.

"NUMBER 13, WESTBOUND"

A Three-Part Drama by Elliott Flower. Featuring Kathlyn Williams. Produced by Selig under the Direction of Frank Reali, for Release on the General Film Programme, March 20.

Daniel Culmer	Fred Hern
Mrs. Culmer	Lillian Hayward
Marion	Kathlyn Williams
The Operator	Guy Oliver

"Number 13, Westbound," is the first Selig railroad drama, and while it is lacking in hazardous stunts it is a thoroughly entertaining picture of unhackneyed drama, interpersed with romance and a little comedy. It is at least realistic except for the ending, which could readily have been improved. An attempt at a real thrill is shown when Kathlyn Williams faints on the railroad tracks in front of an oncoming engine. The effect is good, but we expect Miss Williams, who we know is fully capable, to provide some real, unartificial thrills not depending upon the photography for the desired effect. She, however, plays her role, that of the maltreated orphan girl, with all her usual sincerity and charm. Fred Hern by his able portrayal adds a decided touch of realism to the conventional role of the farmer. Daniel Culmer. Guy Oliver's performance is also worthy of commendation.

The story is that of an orphan girl, Marion, who lives with her aunt and uncle. The latter is extreme in his hatred for the railroad. Marion refuses to accept the advances of Tom Garland, a neighbor, but her uncle thinks she loves him. One night when the family are away Marion is called upon by the telegraph operator to flag the express, whicfh she does at the risk of her life. The uncle thinks that she has eloped and swears out a warrant for the arrest of the missing couple and the sheriff arrests the operator and Marion, who are found together. Marion, however, manages to get him out of jail and the pair elope, followed by a letter of congratulation from the superintendent.

The photography is good and the settings are entirely adequate. S.

IN THE PICTURE STUDIOS

TAMMANY YOUNG
(Famous Players).

Tammany Young, the clever character man of the Famous Players, is a recruit from the legitimate stage. He has had marked success in the silent drama and is considered an excellent type for villainous roles. Prior to joining the Famous Players Young essayed comedy roles on the Pacific Coast.

CHARLES PEYTON made his debut on the screen with Robert Warwick in "The Supreme Sacrifice," which had its first showing last week on Broadway.

WILLIAM H. TOOKER, who played the principal male role in "The Fool's Revenge," returned to his home in New York with a pretty four-year-old baby girl. This baby was rescued from a life of terrible poverty by the actor and his wife, who lost their only child some years ago. This little Southern stranger will be adopted legally at once.

MRS. ANNA WRIGHT has filed suit in the Los Angeles court against Walter L. Wright, a motion picture director, for separate maintenance. She says her husband is earning $200 a week and asks for a reasonable allowance for herself and the two children.

IVA SHEPARD was the first to take a dip in the ocean this year. The feat was accomplished for still cameraman Arthur Porchet, who snapped Miss Shepard in her newest, niftiest bathing suit on the beach at Atlantic Beach.

"BILLIE'S DOUBLE," new one-reel comedy written for Billie Reeves by Clay M. Greene and directed by Earl Metcalfe. Billie Riddle and William Biddle are alike as two peas, but have never met. They register at a hotel. Mrs. Biddle appears and——

GEORGE D. PROCTOR, scenario editor of the Gaumont Company, announces that he will gladly consider strong three-reel scenarios. These must be modern in theme and with unusual dramatic interest. The scenario department is at the Gaumont headquarters, Flushing, N. Y.

CAPTAIN WILBERT MELVILLE, of the Lubin studios in California, has written and produced a powerful three-act drama, "None So Blind," in which Princess Mona Darkfeather is featured.

DIRECTOR J. SEARLE DAWLEY has one of the most charming and beautiful dolls that we have ever seen. This doll will be seen in the leading role in his next production, "Mollie Make-Believe." The doll, however, can well fill the part, as it is none other than Marguerite Clark.

DIRECTOR JIM KIRKWOOD is at present in Florida directing Peggie Hyland in "Mimi the Paint Girl." Miss Hyland is an English actress of renown, and she will make her American screen debut in this Famous Players production.

OWEN MOORE has not forgotten his childhood love for a good scrap, and just to see one he journeyed to New York all the way from the Coast. He could not resist the temptation to be at the ringside when the bell rang for the Willard-Moran fight.

EDITH STOREY will take the part of a Spanish dancer in her next picture, which will be filmed in Cuba.

MAJORIE RAMBEAU has temporarily forsaken the legitimate stage for the screen. She will be starred in a forthcoming Famous Players production.

ROY APPLEGATE, who plays the role of Goliath, the giant, in "The Kiss of Hate," the newest Metro wonderplay in which Ethel Barrymore is starred, weighs 270 pounds and is six feet, three inches in height. He was a court attendant in San Francisco when a young man.

CHARLES A. TAYLOR, now on the scenario staff with Metro, is one of the most prolific and successful playwrights in the country. At one time he had fourteen dramas playing in and out of New York, including "Yosemite," which is still being produced in stock.

GEORGE FAWCETT, the distinguished actor, especially engaged to play Judge Whipple in the Selig production of "The Crisis," paid an unsolicited testimonial to Director Colin Campbell. "I think Mr. Campbell is among the greatest of our motion picture directors," said Mr. Fawcett. "Campbell is quiet in his methods, and yet has the happy faculty of getting the best work from his artists. Actors are highly strung, and 'bawling' at them fails to serve any good purpose."

AMONG the numerous letters received by Mary Miles Minter, the pretty Metro star, was one from a middle-aged widower from the Mississippi Valley. This gentleman, old enough to be her father, kindly offered to marry her and furnish her with a good home. He also agreed to furnish her with a ready-made family of about six step-children, most of them older than little Mary. By advice of mother Miss Minter declined the position and its responsibilities.

GEORGE A. LARKIN is playing with Jane Grey in "The Surrender," a coming five-reel release on the World Film programme. Mr. Larkin played opposite Fritzi Brunette in "Unto Those Who Sin," the current Selig V. L. S. E. release.

CARL BRICKERT has been signed by Metro, and began work recently at the B. A. Rolfe studios as leading man with Hamilton Revelle and Marguerite Snow. Mr. Brickert's first appearance will be under the direction of Edgar Jones.

CHARLES FRANZ, well known in the motion picture business as a comedy director, has replaced Louis Chaudet, former director of the E. and R. Jungle comedies.

VITAGRAPH PUBLICITY VITALIZERS.
Left to Right: Dee Selwyn, Raymond Gallagher, James W. Beckman, Garrett Cupp, Frank Koch, and Tom Bret.

The trade mark that stands for quality

Paramount Pictures

Famous Players Film Co. Jesse L. Lasky Feature Play Co.
The Oliver Morosco Photoplay Co and Pallas Pictures

Link Up With Paramount. 55,000,000 people know that Paramount Pictures are the best. Hundreds of these people live in your territory. If the Paramount Trade-Mark is displayed prominently on your theatre they know you show the best.

Paramount Pictures Corporation
NEW YORK, N.Y.

FREDERICK A. THOMSON
PRODUCING DIRECTOR
FAMOUS PLAYERS FILM CO.

WINTHROP KELLEY
Author-Producer
DIRECTING FLORENCE LAWRENCE UNIVERSAL FILMS

BURTON KING
PRODUCER OF
MAN AND HIS ANGEL with JANE GREY—*EQUITABLE*
THE REAPERS with JOHN MASON—*EQUITABLE*
SOULS AFLAME with DOROTHY GREEN and CLIFFORD BRUCE—*METRO*

Charles M. Seay
FEATURE DIRECTOR

EDWARD JOSE
Now Producing
"THE IRON CLAW"
Pathé Release.

ADELE LANE
Address care DRAMATIC MIRROR

Triangle Releases for the Week of April 2nd

FOR the week of April 2nd the TRIANGLE-FINE ARTS PICTURE will be Douglas Fairbanks in "The Habit of Happiness." With the number of successes already to his credit it is easy to appreciate how your patrons will enjoy watching Douglas Fairbanks as he makes the one-toothed, half-blind, sodden and shrivelled wrecks of the slums laugh. Seldom has there been a play with such a surplus of real human interest—a play that so appeals to everyone, men, women and children alike.

The TRIANGLE-KAY BEE Release will be Jane Grey with William Desmon in "Waifs." "Can a Bad Woman Make a Weak Man Good?" is the vital theme in this latest Ince Play. Is it possible for a woman of the slums to take a weak individual and make him become a decent hard-working citizen. It's a question of intense interest to many of your patrons. They'll appreciate a play of this sort.

Then for the two Keystones there are two plays with more than the usual laugh-making qualities. "A Bathhouse Blunder" and "His Wife's Mistake" with Fatty Arbuckle and Al St. John will furnish your patrons with all the laughter they can stand.

TRIANGLE FILM CORPORATION
1459 BROADWAY NEW YORK

FRANK POWELL
The Screen Club

GEO. FITZMAURICE
Releasing his own features through the
PATHE EXCHANGE
Current Release—NEW YORK In Preparation—BIG JIM GARRITY

EDMUND LAWRENCE
FEATURE PRODUCER
POPULAR PLAYS AND PLAYERS---METRO.
Directing MME. OLGA PETROVA

Richard Ridgely
DIRECTOR—EDISON CO.
Current Release—THE DESTROYING ANGEL

CALLS FOR AN ENCORE

JACKSON, MICH. (*Special*).—"The Birth of a Nation" made a record for attendance of any picture show in the city. Manager McLaren is hoping to receive a return engagement. V. E. WILBER.

TOM TERRISS
In His New Production
"MY COUNTRY FIRST"
Written and Produced by Mr. Terriss

DANIEL ELLIS
Resigned as Lubin's Scenario Editor, to Criticise, Revise and Market Photoplays
PENN MOTION PICTURE AGENCY
26 South 15th Street PHILADELPHIA, PA.

PEARL WHITE "DOUBLED"

Pathe Star Nearly Loses Her Life in Strenuous "Iron Claw" Stunt

Pearl White, heroine of Pathe's "The Iron Claw," came very near to taking one chance too many on March 14th. Sheldon Lewis, playing the Iron Claw, was to stand on the running board of an automobile going at high speed and without any let-up in speed seize "Pathe's peerless fearless girl", as she stood in the road and throw her into the tonneau. Director Edward Jose planned to get some individual with boiler plate ribs and cast iron nerve to "double" for Pearl, but the lady wouldn't stand for it. "The scenario specifies me for that stunt, doesn't it?", she asked. "Well it's going to be me!"

Jose protested but what's the use of arguing with a determined woman? The stunt was pulled off. The rehearsal was perfect, so satisfied, Mr. Jose called "camera" and the car came tearing down the road. Mr. Lewis was tired, however, from the exertions of a day that would have taxed a dock walloper. He grabbed the lady and tried to hoist her into the car. His muscles cracked and the veins stood out on his forehead. Then his strength gave way and the blond-topped heroine fell to the ground under the wheels of the car which shot over her body. Cameraman Ben Struckman turned his head to avoid seeing the apparently inevitable tragedy, but kept on grinding his camera.

Miss White's gown caught in one of the wheels of the car, and in no time was twisted around and around, dragging her for yards along the road. When the automobile was finally stopped and Miss White helped to her feet it was found that she had miraculously escaped serious injury, but it took a doctor to fix up her cuts and scratches. The filming of a "thriller" is certainly no gentle parlor sport.

LIVE LASKY BULLETIN

Wallace Reid, who is remembered as Don Jose in the Lasky production of "Carmen," in which Geraldine Farrar made her debut in motion pictures, will play the principal masculine role in Miss Farrar's next photoplay, "Maria Rosa," which will be shown in many cities before its regular release date on the Paramount programme, May 15.

Mae Murray, one of the stars of the Lasky company, attempted to steer her automobile out of her garage in Hollywood, California, the other day and succeeded in smashing a fender, a few lamps and the running board. James Young, who is directing Miss Murray's second Lasky photoplay, "Sweet Kitty Bellairs," has requested that she take her outings in a wheelbarrow until the photoplay is finished.

Under the direction of Cecil B. DeMille, director general of the Lasky company, Miss Marie Doro is rapidly completing her first photoplay as a star of this company. Miss Doro remains on the Paramount programme, however, as she has appeared heretofore in Famous Players productions.

Before beginning her next photoplay production under William C. DeMille's direction, Blanche Sweet has gone to San Diego for a vacation of one week. Recently she appeared in "The Sowers," based on Henry Seton Merriman's widely read novel of Russian political and industrial life. In this production she was supported by Theodore Roberts, Thomas Meighan and others.

Since several motion picture exhibitors throughout the country have been arrested on a charge of over-crowding their theaters when they have shown the Lasky photoplay, Fannie Ward, in "The Cheat," a Paramount picture, the Lasky company has offered to pay all fines, on the theory that it isn't the exhibitor's fault if the public won't stay away when this picture is shown. The offer still holds good.

IRVING BACHELLER RETIRES

Mr. Irving Bacheller has resigned from the board of directors of The Mirror Films Inc., as he finds that his literary engagements do not give him the time required for a faithful performance of his duty in that position.

Your Program, Mr. Exhibitor
On the back cover of the FILM WORLD will go into every home in your town. The magazine is full of stories of the screen and is read by every fan.
Send for a copy and order blank
THE FILM WORLD
621 Longacre Bldg., New York City

Harry Reveir
Late Lasky Co.
Supervisor Director
With GEO. KLEINE

(DAN) **CRIMMINS** AND (ROSA) **GORE**
Better on the Screen Than We Were on the Stage
NILES WELCH
FEATURE LEADS
World's Film Direction JOHN INCE
WANTED SCENARIOS
or one reel Slapstick comedies, must be original.
2003 TIMES BUILDING

ESSANAY'S SPRING RELEASES

Essanay has scheduled a number of notable releases for May as announced by George K. Spoor, president of Essanay.

"The Little Shepherd of Bargain Row," written by Howard McKent Barnes, will be one of the early five-reel releases. This is a story with sentiment, pathos and sunshine. It deals with the little girls of bargain row and with the little shepherd who brings them out of their misfortunes into clean green fields of open life.

Other multiple-reel features include "According to the Code," by Charles Michelson, and "That Sort," taken from the play of Basil MacDonald Hastings. "Secret Service," with William Gillette, the famous author-actor, starring will also be produced as a multiple-reel feature. "Sherlock Holmes," also featuring William Gillette, now is nearing completion and will be released shortly.

The three-reel photoplays announced include "The Danger Line," "Once a Thief," "The Frame-Up," and "The Man Who Couldn't Be Kind," the latter written by William Merriam Rouse. Among the two-reel plays to be released are "The Double Cross," "Dregs of Gold," "The Little Samaritan," and "In the Moon's Ray," the latter a reissue featuring Francis X. Bushman. Two more of George Ade's Fables also will be released this month.

ETHICAL CULTURE MATINEE

A 10 o'clock matinee was given Saturday morning at the Knickerbocker theater under the auspices of the Young Woman's Club of the Society for Ethical Culture for the benefit of its fund for orphaned children. The programme was a combination of musical and film features. Among the contributors for the bill were Mlle. Marcelle Albus, soprano; W. Emerson Williams, baritone, and Lawrence Grant, actor-lecturer, who presented his film rambles in Normandy for the first time in America.

REVIEWS OF SERIAL FILMS

MARGUERITE CLAYTON AND RICHARD TRAVERS,
In "Unknown"—(Essanay).

"JUDGMENT DAY"

Two-Reel Episode in the Red Circle Series Featuring Ruth Roland and Frank Mayo. Released by Pathe March 18.

Although this is the final episode of the series, our interest is held to the very end which shows that heredity may be overcome. The plot is brought to a close after many exciting and interesting incidents and a remarkable psychological character study. Ruth Roland and Frank Mayo have had great favor among the audiences, and it is with much regret that this series is brought to a close.

In the "Cognac Cask," the last installment, we were left in doubt as to whether Lamar's love for June would still live after she was arrested. We saw June and her nurse cast from the former's home by her mother after her arrest and release on bail, and find refuge in a small apartment. Here the spirit of Jim Borden appears to June and urges her to stamp out the curse of the Circle by the only sure means —will-power. June determines to fight off the curse as he has suggested. Lamar urges her to jump her bail and dee, but she refuses, and Gordon offers his services as her counsel.

Meanwhile, the Farwell employees declare a strike because of the curtailing of their bonuses, and attack Farwell. He consents to Gordon to clear the latter's name of the embezzlement charge, but declares he will prosecute June for the theft of the papers. Tod Drew wires to Chief of Police that he has a charge against the "Red Circle" girl and George Grant, the loan shark, prepares to press his charge against her.

At the trial, Mrs. Travis dramatically becomes reconciled with June, and the men whom she benefitted by her benevolent crimes make such a demonstration that the judge suspends sentence, although June had been found guilty, and she is released in custody of her foster mother. Mary testifies that the Circle has not appeared on the defendant's hand in two weeks, and June is confident that she has conquered the curse. She then surrenders to Lamar's love and another circle appears on her hand—but it is a gold one with a diamond solitaire. S.

"SIBERIA, THE VAST UNKNOWN"

A Single Part Release of the Pathe Education Series. Part III of Siberia. Released March 18.

Realistic views of this region are picturized in an entertaining and educational manner and some knowledge of the intense cold in this region is obtained. The pictures were taken at the beginning of Winter which starts on September 1st. A clear insight into the lives, customs and manners of the Yakutes, a tribe which exists in the eastern part of Siberia, is given. The fishing colony along the banks of the Kolyma is of more than passing interest. This is inhabited exclusively by Russians who have been banished to Siberia for political crimes.

These pictures have been exceptionally well photographed and are entertaining for their scenic as well as for their educational value. S.

"THE PERJURY"

The Eighth Episode in "The Strange Case of Mary Page." Featuring Henry B. Walthall and Edna Mayo. Produced by Essanay, for Release on the General Film Programme, March 20.

"The Perjury" is striking in that it seems to offer a logical solution of the mystery and free Mary, until the testimony is thrown out as perjury, to which the witness confesses. All through this episode the testimony of the witnesses is most realistically shown by picturization and flashbacks. The familiar court room scene takes on added significance as the story progresses.

The chapter is introduced by newspaper headlines telling the latest developments in the trial. Amy Larue, Mary's actress friend, continues her testimony by telling of Mary's early stage success, their experiences and the discovery that Pollock was backing the show. Page, the next witness, creates a sensation by his testimony of what occurred in the room just before Pollock was found dead and Mary unconscious. His story is plausible enough until he is asked to identify the weapon with which he claims to have killed Pollock. Unable to do this he breaks down and confesses to perjury. These scenes are remarkable for their tensity and the audience is fairly swept along with excitement. S.

"THE RECORD RUN"

A Single Part Production of the Hazards of Helen Series. Released by Kalem, April 7, on the General Film Programme.

Seldom have we seen a better picture than "The Record Run" in this famous series. Although we have seen more thrilling events in which Helen Gibson risks her life, we have not seen a picture with more tensity or continuity in this series, and moreover, there is a conspicuous number of dangerous happenings: Miss Gibson's jump from the end car to a moving engine and the ride on the hand car which flies off the rails, incidently wrecking the camera, are enough to satisfy any audience.

The plot is unusually strong and logical in its development. Two railroads are bidding for the mail contract and failure to bribe an engineer results in the rival road attempting to wreck the test train by sending a wild cat engine down the main track. Helen, a headquarters operator, gets the message at the office, jumps on a convenient hand car, overtakes the driverless engine and reverses it in time to prevent a wreck. Backing up at full speed she runs the engine on a siding and the passenger train takes a flying switch and continues on the main track. S.

"ALMOST A HEROINE"

A Single Part Release of the Sis Hopkins Series. Produced by Kalem Under the Direction of Robert Ellis. For Release on the General Film Programme March 31.

In "Almost a Heroine," Rose Melville as the famous Sis Hopkins adds greatly to her right to be characterized as one of the most famous comediennes, for she is simply a scream. With her pig, called "Baby," this unsophisticated country girl with her pig tails gets into no end of trouble. It is hard to imagine anything more ludicrous than Sis treating the little pig like a child. Her admirer, Henry Murdock, does some exceptionally clever work of the slap-stick variety in recovering her "Baby." In this picture there is both slap-stick and refined comedy, and the combination adds greatly to the effectiveness of the situations.

The action is exceptionally fast and the story is quite amusing. Sis Hopkins is asked to mind the baby of her employers when they leave the house one day. The grandmother calls and takes the baby with her, so Sis puts her pet pig, also called "Baby," into the go-cart and takes it out for an airing. Her pet is kidnapped and she is beside herself with anguish. When her mistress returns she tells her that "Baby" has been kidnapped. A search is started and an admirer of Sis recovers her pet. At that moment grandmother returns with the child, and Sis explains that she forgot to say that grandmother had taken the baby out. S.

"THE NEW JANITOR"

Lubin Single-Reel Comedy Released March 7.

This picture is a fair example of what a janitor thinks he ought to do, and not what he must do. The importance of his position is uppermost in his thoughts and, of course, we see many amusing situations that result from this belief. Davy Don plays the role of the janitor, and Patsy De Forest that of his sweetheart.

In order to get married to Zelda, Otto answers an advertisement and secures a position as janitor in an apartment house. Everything goes wrong. One of the tenants leaves her baby with him while she goes shopping; Zelda sees him with it and immediately thinks that it is his. However, he finally convinces her that it is not. After a series of amusing incidents, Otto is fixing the furnace in the cellar when the boiler explodes. He is taken to the hospital and is later married to Zelda.

Everything about the picture is very amusing, and will bring merriment and laughter from an audience. S.

"LUKE PIPES THE PIPPINS"

One-Reel Comedy Released by Pathe March 15.

Lonesome Luke, Pathe's popular comedian, is seen at his best in this side-splitting comedy. He is the hero in the role of a theatrical booking agency. Many performers come to him for employment, among them Twist and Twirl, the dance sisters. Luke puts them through their paces, and then tries out the other aspirants for places. Among them are I. B. Strong, the champion athlete, and Charlie the China Chucker. They finally smash up the shop and Luke is forced to call in help to pick up the pieces.

The situations are absolutely ludicrous and the action is extremely fast. There is not a slow moment in the picture, and it is an exceptionally good slapstick. S.

ALL THE WORLD'S A STAGE

HOW boundless a field does all of nature's reality give the drama, unfettered by the restrictions of canvas and footlights.

The camera's eye can reflect that which is true to the traditions of stagecraft, as ably as it can record the usual "motion picture."

Productions of the Frohman Amusement Corporation are conceived as carefully and rehearsed as thoroughly as the spoken play. In direction, casts and detail, they are true dramatic performances.

FROHMAN AMUSEMENT CORPORATION
WILLIAM L. SHERRILL, President
18 EAST FORTY-FIRST STREET • • NEW YORK

COMING METRO PICTURES

METRO Presents

HAMILTON REVELLE

AND

MARGUERITE SNOW

The HALF MILLION BRIBE

A METRO wonderplay in Five Acts by Harry O. Hoyt, from William Hamilton Osborne's "THE RED MOUSE."

Directed by EDGAR JONES. Produced by

Columbia Pictures Corporation

Released on the METRO Program April 10

Selig

"WIVES OF THE RICH" What would **you** do if your wife, to whom you have given every comfort, gambled away your money at Bridge and, finally desperate for funds, borrowed them from The Other Man? **Harry Mestayer,** supported by a versatile company of Selig players, carries to a satisfactory conclusion, a Selig feature drama of unusual strength.

THE SELIG-TRIBUNE

The World's Greatest News Film

Released Twice Weekly through General Film Service, The Selig Tribune Gets All the News and Shows it First

"The Beauty Hunters"

A Selig Comedy by James Oliver Curwood, featuring James Bradbury, the noted Comedian. It's really funny!

"The Cycle of Fate"

A Selig Red Seal Play written and produced by Marshall Neilan and featuring **Bessie Eyton,** Movieland's Most Winsome Star!

Coming—"AT PINEY RIDGE"

SELIG POLYSCOPE CO.

Chicago and Everywhere

WHICH CITY WILL WIN?

Which City will lead in the Amount of Contributions to the Motion Picture Campaign for the Actors' Fund of America

CHICAGO COMMITTEE—Aaron Jones, *Active Chairman*, W. N. Selig, *Treasurer*, George K. Spoor, L. K. Van Ronkle, F. M. Brockel, Nat Ascher, Alfred Hamburger, F. W. Schaefer, Marck Heiman, James R. Quirk, *Chairman Publicity*, Watterson Rothacker, William K. Hollander. Slogan—*"I Will"!!*

PITTSBURGH COMMITTEE—Al. W. Cross, *Chairman*, William Moore Patch, Peter Antonopolis, John McAleer, A. W. McClelland, M. Feitler. Slogan—*"We'll Do It"!!*

PHILADELPHIA COMMITTEE—Sigmund Lubin, Ira Lowry, J. C. Smith, F. Day, J. Buxbaum, J. C. Clark, Reynolds Schwalbe, J. L. Covington, *Publicity Chairman*, Stanley Mastbaum, J. McCready, W. Burbank. Slogan—*Watch Us!!*

National Motion Picture Tribute Day
Monday, May 15, 1916

Many other big cities will be making announcements of their entry in this interesting contest to foster the big humanitarian project of the motion picture campaign in a few days.

Typical Excerpts from Exhibitors' Letters

"Attached find check for 10 per cent of gross receipts of my theatre whether we sell out or not." Ira F. Hay, Elk Lick, Pa.

"I contribute with pleasure to such a worthy cause." W. H. Young St. Louis, Mo.

"Will book the best features for this date for the cause." Henry C. Brown, Summit, N. J.

"For fifty years I have served in the show business. I have a chance yet and will do all I can for those of the profession who have not." "Joe" H. Brown, Davenport, Iowa

"Glad to donate. Will do everything to make this an unusually big day." L. F. Guimond, Monticello, N. Y.

THE SPIRIT OF ALL AND THE RIGHT SPIRIT

CHECKS SHOULD BE MADE OUT TO THE MOTION PICTURE CAMPAIGN FOR THE ACTORS' FUND AND SENT TO J. STUART BLACKTON, TREAS., LOCUST AVENUE BROOKLYN, N. Y.

Samuel Goldfish, Chairman Executive Committee, 30 East 42nd St., New York

THE BIOSCOPE

IS

THE ENGLISH TRADE JOURNAL of THE MOVING PICTURE INDUSTRY

Annual Subscription (post free), 14s. (Dollars, 3.50)

85 Shaftesbury Avenue LONDON, W

FEATURES ON THE MARKET

PARAMOUNT PROGRAMME.

DATE	PRODUCER	PLAY	STAR
Mar. 16	Morosco	The Code of Marcia Gray	Constance Collier
Mar. 20	Famous	The Lost Bridegroom	John Barrymore
Mar. 23	Famous	The Saleslady	Hazel Dawn
Mar. 27	Famous	Audrey	Pauline Frederick
Mar. 30	Lasky	The Sowers	Blanche Sweet
Apr. 3	Pallas	Heart of Paula	Leonore Ulrich
Apr. 6	Lasky	The Race	Victor Moore and Anita King
Apr. 10	Famous	Molly Make Believe	Marguerite Clark
Apr. 13	Lasky	The Love Mask	Wallace Reid and Cleo Ridgely
Apr. 17	Famous	The Eternal Grind	Mary Pickford
Apr. 20	Famous	The Innocent Lie	Valentine Grant.
Apr. 24	Lasky	The Heart of Nora Flynn	Marie Doro
Apr. 27	Famous	The Moment Before	Pauline Frederick

V-L-S-E, INC.

Mar. 20	Selig	The Ne'er-Do-Well	Kathlyn Williams and Wheeler Oakman
Mar. 20	Vitagraph	The Two-Edged Sword	Edith Story and Evart Overton
Mar. 20	Essanay	The Havoc	Gladys Hanson
Mar. 20	Lubin	Dollars and the Woman	Ethel Clayton and Tom Moore
Mar. 27	Vitagraph	The Supreme Temptation	Antonio Moreno and Dorothy Kelly
Apr. 3	Selig	The Cycle of Fate	Bessie Eyton, Edith Johnson, and Wheeler Oakman
Apr. 3	Vitagraph	The Vital Question	Virginia Pearson and Anders Randolf
Apr. 3	Lubin	The Fires of St. John	Nance O'Neil
Apr. 10	Vitagraph	Artie, the Millionaire Kid	Ernest Truex and Dorothy Kelly
Apr. 10	Vitagraph	Salvation Joan	Edna May
Apr. 17	Vitagraph	A Rift in the Lute	Donald Hall, Dorothy Kelly, and Harry Morey
Apr. 24	Vitagraph	God's Country and the Woman	Nell Shipman and George Holt

EQUITABLE RELEASES.

Mar. 13	Triumph	Man and His Angel	Jane Gray
Mar. 20	Brady	To Him That Hath	Robert Warwick
Mar. 20	Equitable	Passers By	Charles Cherry
Mar. 20	Paragon	The Hand of Peril	House Peters
Mar. 27	Equitable	The Struggle	Frank Sheridan
Apr. 3	Shubert	Velma	Robert Warwick and Frances Nelson
Apr. 3	Equitable	Her God	Gail Kane
Apr. 10	Paragon	The Feast of Life	Clara Kimball Young
Apr. 10	Equitable	The Chain Invisible	Bruce McRae
Apr. 17	Shubert	The Social Highwayman	Edwin August

PATHE "GOLD ROOSTER" FEATURES.

Jose	The Beloved Vagabond. (Colored)	Edwin Arden, Katheryn Brown Decker
To be announced	The Weavers	
Jose	The Light That Failed	Robert Edeson and Jose Collins
Fitzmaurice	New York	Florence Reed and Fania Marinoff
Savage	Madame X	Dorothy Donnelly
Whartons	Hazel Kirke	Pearl White
MacKensie	The Precious Packet	Ralph Kellard and Lois Meredith
Balboa	The Shrine of Happiness	Jackie Saunders
Fitzmaurice	Big Jim Garrity	Robert Edeson and Eleanor Woodruff
Arrow	The Woman's Law	Florence Reed and Duncan McRae
Balboa	Little Mary Sunshine	Baby Helen and Marie Osborne
Daly	The King's Game	Pearl White, George Probert and Sheldon Lewis

PATHE REGULAR RELEASES.

Apr. 8 The Girl Who Won.
Apr. 15 The Girl That Didn't Matter.

METRO PICTURES CORPORATION.

Mar. 13 Lovely Mary. Mary Miles Minter.
Mar. 20 The Wall Between. Francis X. Bushman.
Mar. 27 Her Great Price. Mabel Taliaferro.
Apr. 3 The Kiss of Hate. Ethel Barrymore.
Apr. 10 The Half Million Bribe. Hamilton Revelle.

BLUEBIRD PHOTOPLAYS, INC., RELEASES.

Mar. 19 The Yaqui. Herbert Bosworth.
Mar. 26 The Flirt. Marie Walcamp.
Apr. 2 Tangled Hearts. Louise Lovely.
Apr. 8 Tangled Hearts. Louise Lovely.
Apr. 10 John Needhams Double. Tyrone Power.
Apr. 17 The Great Problem. Violet Mersereau.
Apr. 24 The Gay Lord Waring. J. Warren Kerrigan.

FOX FILM CORPORATION.

Mar. 20 The Bondman
Mar. 27 A Wife's Sacrifice
Apr. 3 A Modern Thelma
Apr. 10 Blue Blood and Red
Apr. 17 Blazing Love
Apr. 24 A Man of Sorrow

TRIANGLE FILM CORPORATION.

Mar. 12 (Keystone) The Village Vampire. Fred Mace.
Mar. 19 (Fine Arts) Martha's Vindication. Norma Talmadge and Tully Marshall.
Mar. 19 (Keystone) Gypsy Joe. Joe Jackson.
Mar. 19 (Ince) The Moral Fabric. Frank Mills.
Mar. 26 (Fine Arts) Hoodoo Ann. Mae Marsh and Robert Harron.
Mar. 26 (Ince) The Raiders. H. B. Warner.

MUTUAL FILM RELEASES

Sunday, April 2.

(Beauty) Bumble's Job. Com.
(Gaumont) See America. "Charleston, S. C." Sc.
(Gaumont) Keeping Up With the Joneses. Cartoon. Com.
(Vogue) On a Still Hunt. Com.

Monday, April 3.

(Amer.) Ways of the World. 2 R. Dr.
(Falstaff) Ruining Randal's Reputation. Com.

Tuesday, April 4.

(Than.) Oh! Oh! Oh! Henery. Com.
(Vogue) Bungling Bill Detective. Com.

Wednesday, April 5.

(Beauty) Billy Van Deusen's Muddle. Com.
(Gaumont) See America. Sc.
(Gaumont) Keeping Up With the Joneses. Cartoon. Com.
(Mutual Weekly) No. 66. Top.

Thursday, April 6.

(Amer.) Bonds of Deception. 3 R. Dr.
(De Luxe) The Haunted Manor. Gaumont. 5 R. Psychology. Dr.

Friday, April 7.

(Cub) The Winning Punch. Com.
(Mustang) Two Bits. 2 R. Dr.

Saturday, April 8.

(Falstaff) The Professor's Peculiar Precautions. Com.
(Mustang) Under Azure Skies. 3 R. Western. Dr.
(De Luxe) The Traffic Cop. Than. 5 R. Dr.

UNIVERSAL FILM RELEASES

Sunday, April 2.

(L-Ko) Caught on a Skyscraper. 2 R. Com.
(Rex) Her Sister's Sin. Dr.

Monday, April 3.

(Nestor) How Times Do Change. Com.
(Red Feather Photo) Two Men of Sandy Bar. 5 R. Dr.
(Universal) Graft. "Queen of the Prophets." 2 R. Dr.

Tuesday, April 4.

(Gold Seal) Lord John's Journal. "The League of the Future." 3 R. Detective. Dr.
(Imp) The Town That Tried to Come Back. Com.

Wednesday, April 5.

(Animated Weekly) No. 14. Top.
(L-Ko) For the Love of Mike and Rosie. 3 R. Com.
(Victor) The Little Fraud. Dr.

Thursday, April 6.

(Big U) Hungry Happy's Dream. Com.
(Laemmle) The Eyes of Fear. 2 R. Dr.
(Powers) The Dance of Love. Novelty.
(Powers) The Brush Industry. Edu.

Friday, April 7.

(Imp) Dare-Devils of War. 2 R. War-Dr.
(Nestor) A Leap Year Tangle. Com.
(Rex) The Still Voice. Dr.

Saturday, April 8.

(Bison) Behind the Mask. 2 R. Dr.
(Joker) His Highness the Janitor. Com.

GENERAL FILM RELEASES

Monday, April 3.

(Bio. Reissue) Three Friends. Dr.
(Ess.) The Strange Case of Mary Page. Dr.
(Kalem) The Corsican Sisters. No. 2 of "The Social Pirates." 2 R. Dr.
(Lubin) The Fatal Bean. Com.
(Selig) The Devil, the Servant, and the Man. 3 R. Dr.
(Selig) Selig-Tribune, No. 27, 1916. Top.
(Vita.) Her Partner. Dr.

Tuesday, April 4.

(Ess.) (Title not yet announced.)
(Kalem) From Altar to Halter. Com.
(Lubin) The Return of James Jerome. 2 R. Dr.

Wednesday, April 5.

(Bio.) Paths That Crossed. 3 R. Dr.
(Ess.) (Title not yet announced.)
(Kalem) Trapping the Bachelor. Com.

Thursday, April 6.

(Lubin) The Scarlet Chastity. 3 R. Dr.
(Selig) Selig-Tribune, No. 28, 1916. Top.
(Vim) Mamma's Boys. Com.

Friday, April 7.

(Kalem) The Fickle Fiddler's Finish. Com.
(Knickerbocker Star Feature) The Millionaire's Son. 3 R. Dr.
(Vim) In the Ring. Com.
(Vita.) Friday the Lonely. Com. Dr.

Saturday, April 8.

(Ess.) (Title not yet announced.)
(Kalem) The Record Run. No. 74 of the "Hazards of Helen" Railroad Series. Dr.
(Lubin) A Wise Waiter. Com.
(Selig) Along the Border. Western. Dr.
(Vita.) The Other Way. Broadway. 3 R. Dr.

PATHE EXCHANGE

Week of April 3.

(Pathe) The Iron Claw. No. 6. Dr.
The Spotted Warning.
(Pathe) News No. 28.
(Pathe) News No. 29.
(Phunphilm) Skylight Sleep. Com.
(Pathe) Idaho's Waterfalls (Pict. Amer.). Sc.
(Pathe) The Coal Mines of Hongay. Indust. (French Indo China.)

BUCK'S NEW ALBANY HOUSE

ALBANY, N. Y. (*Special*).—The Arbor Theater, Albany's newest motion picture theater is nearing completion and will be one of the most complete and up to date houses devoted exclusively to film productions in this city. It will have a seating capacity of 1,000, and will open April 1, under the management of William H. Buck, a popular and well known former theatrical manager of the Capital district.

HERRICK.

PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Our readers are invited to correspond with Mr. Wright.—ED.

We take the liberty of quoting from a recent issue of *The Script*, official organ of the Photoplay Authors' League. "Crittenden Marriott, the well-known author, says: "As I understand it, *The Script* stands for the author, and only incidentally for the producer. Yet I have looked in vain through its pages for any championing of the author's right to the advertising value that should go with his photoplay. Personally I have been treated very kindly in this matter; my name has appeared on the screen in every photoplay of mine that I have succeeded in seeing; but I notice that others have been less fortunate. It is not in connection with the screen, however, that I am protesting, but in connection with the advertisements. In trade journal advertisements I find the name of the company, of the director, commonly of the actors, of the exchange—in fact, everybody except that of the author. In the text (in the synopsis, for instance, where the author's name should certainly appear) I find the entire cast of the play, but no author's name. In most motion picture magazines, conditions, as I understand them, are still worse—though here I am not so sure of my facts. To all appearances when a photoplay is "storyized" the name of the hack writer who did the work appears as the author, and the name of the real author is lost entirely. I submit that this matter is vital. It is not a question of vanity, but of bread and butter. Every short story, or serial, or book that I have published has advertised me just so much, and made it easier to sell my next one; but my photoplays have yielded me no such benefit. For instance, I have two releases noted among the synopses in the current number of the *Moving Picture World* and other publications; but nobody knows it except the companies, probably only the managers of the companies that bought the plays. Unless my name appears on the screen nobody can know that I wrote them. How can an author build up a reputation—establish himself—in photoplay writing under those conditions, especially if his stuff—when written direct for the screen and not copyrighted on original publication as a story—can be adapted by somebody who will publish it over his own name? Cannot *The Script* make a fight for this? It seems to me that it would be a lot more important than a fight against fake schools or the use of the word 'movies.' Not only *The Script* but also the editor of this department has waged a war for many years urging credit for authors on screen, poster and in advertising matter."

The Editor's Projection.

Here is a little something from *The Photoplay Scenario* that appeals to us: "The eternal triangle, the birthmark, the shipwreck on the desert island and all the other moss-covered and overworked ideas are not to be compared in their frequent recurrence with the old, old story which seems of greater age than Methuselah—the complaint against the film companies. It seems impossible for these companies to do anything right from the viewpoint of some hypocrites. The list of sins of omission and commission committed by the studio editors are appalling, and these sinners are to be pitied when the Angel Gabriel sounds his trumpet on the final Judgment Day. They return manuscripts without reading them; they reject superexcellent material with prodigality; they plagiarize; they keep manuscripts from three to four weeks; they rumple the manuscripts and spoil their pristine whiteness; they accept mediocre scripts and reject the worthy ones; and other complaints ad infinitum. Perhaps they are guilty of these charges. But are they the only people to be accused of misdemeanors? Why always blame the other fellow? Why not stand up like a man and admit that you, also, have been in the wrong, and take your share of the blame. Why try to 'buck the game'? Why not try to play fair? The rules of the game were established long before you entered, and you, a newcomer, cannot expect to change them. Just because they do not suit you is no reason why they should be adjusted until they do. You are only one of hundreds to be considered. Instead, you will have to change your own ideas and conform to the prevalent practise. You cannot drive or compel the film companies to buy your work or to change their established customs, so why kick against the pricks? The beginning of the new year is a good time for retrospection and the making of good resolutions. Look carefully over your work and your attitude during this past year. Have you been playing fair? Have you been conforming to the rules of the game? Or have you been making your own rules and then complaining because others would not abide by them? Why not start out with the resolution that as far as within your power you will play fair—you will adhere rigidly to the established customs of the profession and see what success there is in store for you." To quote *The Photoplay Scenario*, there is surely no use kicking against the pricks. If you would enter the game, follow the rules. Otherwise stay out of the game. There is too much kicking against the pricks, take it from me!

Quoting Lord Chesterfield.

We believe that it was Lord Chesterfield who said: "Most arts require long study and preparation." And among those arts is that of the art of writing photoplays. Art has been said to be long and fleeting, and the art of writing scenarios is a long art and fleeting. You cannot dash off a scenario and get away with it. Neither can you dash off a scenario and then howl loudly when that selfsame scenario is not found to be available. Take it from us when we say that the writing of motion picture plays is a real-for-sure art—just the same as portrait painting, etc. It is an art that is acquired by constant application, by close application and by hard study. It is not an art to be acquired on the spur of the moment.

Letters to Young Authors.

Do not write long and personal letters to the Scenario Editor. Do not inform him of your personal troubles. Do not advise him how to conduct his business. Do not send him long letters of complaint telling him that you have not received screen credit, etc. Instead enter the game with a determination to win; enter it with a kindly heart; enter it with the determination to succeed *despite* the rules and the regulations that may not now appeal to you but that later are proven to be wise indeed.

Societies for Authors.

More and more are the writers of photoplay plots affiliating, and it is a good plan. In Chicago, Ill., there will be held on the evening of March 25, under the auspices of Maude Moore Clement, a meeting of the literary inclined, and a number of Selig stars will be present. These stars will include Miss Bessie Eyton, Miss Eugenie Besserer, Thomas Santschi, and probably Producer Colin Campbell. George Fawcett, the well-known star, now in the employ of the Selig Company, has also received an invitation. Mr. Gilson Willets, the well-known writer of scenarios, has been urged to be present. These authorities will deliver addresses which cannot but be beneficial to all those ambitious to succeed in the art of writing motion pictures.

Value of Subtitles—

We read a long-winded dissertation the other day as to the absolute worthlessness of any and all motion picture subtitles. "They have no place on the animated screen," asserted a real-for-sure authority. The film student has only to recall Essanay's George Ade comedies to refute the assertion. The George Ade comedies have been deservedly popular. We have listened to roars of laughter incited by the clever subtitles of Ade. It may be pointed out that many of the Ade comedies, if they depended upon action or story alone, would not be overly successful. But with Ade's clever satire, his good humored pokes at the foibles of human nature through his written captions, the Ade comedies have been transformed. There is room on the screen for subtitles if properly written. It requires talent to write them, as much talent we sometime think, as is required to prepare the story proper.

JAMES KIRKWOOD started work this week on a new picture featuring a new English actress, who will make her screen debut with the Famous Players Company.

The Little Shepherd of Bargain Row

in 5 acts

By Howard McKent Barnes

A photoplay with a beautiful sentiment, a touch of pathos that brings tears to the eyes, a ray of sunshine that makes the heart glad; as clean and sweet and wholesome as the green fields of the countryside.

WATCH FOR THE ALL STAR CAST

Trademark Reg. U. S. Pat. 1907.

ESSANAY

1333 Argyle St., Chicago.

WILLIAM CHRISTY CABANNE

Producer of

FINE ART FILMS

RELEASES

"The Sisters" "The Great Leap" "The Three Brothers"
"The Lost House" "Enoch Arden," from Tennyson's Classic
"The Absentee," featuring Robert Edeson
"The Failure" featuring John Emerson

TRIANGLE FEATURES

"The Lamb," starring Douglas Fairbanks "Daphne," starring Lillian Gish
"The Martyrs of the Alamo," all star cast
"Double Trouble," starring Douglas Fairbanks

GRIFFITH STUDIO - - HOLLYWOOD, CALIF.

KING BAGGOT

A FACE AS WELL-KNOWN AS THAT OF

THE MAN IN THE MOON

ADDRESS SCREEN CLUB

THOMAS RICKETTS

THE MAN WHO MADE DAMAGED GOODS and many others.

LATE RELEASES:

"THE BUZZARD'S SHADOW" "THE SUPPRESSED ORDER"

For "AMERICAN" FILM COMPANY

Now producing—"THE ELEVENTH HOUR"

J. W. JOHNSTON

FAMOUS PLAYERS

Current Release—"Out of the Drifts" Coming Release—"Molly Make Believe"
In Preparation—"The Moment Before"

WALLACE C. CLIFTON

Photoplay Author

SELIG POLYSCOPE CO., LOS ANGELES, CAL.